

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 676.
[New Issue.]

SATURDAY, APRIL 18, 1885.

PRICE 3d.
[Registered as a Newspaper.]

TABLE OF CONTENTS.

	PAGE
SIR HENRY TAYLOR'S AUTOBIOGRAPHY, by Prof. DOWDEN	267
COLQUHOUN'S AMONGST THE SHANS, by Prof. A. H. KRANE	269
BEMONT'S SIMON DE MONTFORT, by Canon CRIEIGHTON	270
JEFFRIES' AFTER LONDON, by GRANT ALLEN	271
NEW NOVELS, by E. PURCELL	272
FRENCH AND GERMAN SCHOOL-BOOKS	273
NOTES AND NEWS	274
ORIGINAL VERSE: "ELIZABETH BARRETT BROWNING," by MARY GRACE WALKER	274
SELECTED FOREIGN BOOKS	275
CORRESPONDENCE:	
H. A. J. Munro, by the Master of Trinity College; The Merton Professorship of English Language and Literature, by Prof. Skeat; The Lindsey Survey, by J. H. Round; The Squire Papers, by E. Peacock; Dr. G. Nutt, and Walter Rye; The late R. H. Horne and Mr. Browning, by G. Barnett Smith; A Word Wanted, by C. A. Ward and Donald Macalister; Two Queries, by Vicente de Arona	275-7
APPOINTMENTS FOR NEXT WEEK	277
THREE EDITIONS OF LUCRETIVS, by ROBINSON ELLIS	277
CORRESPONDENCE:	
"The Empire of the Hittites," by the Rev. Dr. W. Wright; "The Mouth of the Sword," by the Rev. A. L. Mayhew; The Epinal Glossary, by J. H. Hessel; The Buddhist MSS. at Cambridge, by Dr. D. Wright	278
SCIENCE NOTES	279
PHILOLOGY NOTES	279
MEETINGS OF SOCIETIES	279
GILBERT'S LANDSCAPE IN ART, by W. M. CONWAY	279
THE DELACROIX AND BASTIEN-LERGE EXHIBITIONS, by CLAUDE PHILLIPS	281
CORRESPONDENCE:	
Roman Archaeology, by T. H. Dyer; The Tuihanti, by W. Thompson Watkin	282
NOTES ON ART AND ARCHAEOLOGY	283
THE STAGE	283
RECENT MUSICAL PUBLICATIONS, by J. S. SHEDLOCK	284
MUSIC NOTES	284

THE 1,001 NIGHTS, 9 vols., Villon Society, FOR SALE.—Address A. D. R., 25, Burnaby-street, Chelsea, S.W.

FINE-ART SOCIETY, 148, NEW BOND STREET.—SHARES FOR SALE.—Apply by letter to PRIVATE SECRETARY, 30, Grove End-road, N.W.

ELEGANT SCIENTIFIC PRESENT.—FACSIMILES OF THE CELEBRATED DIAMONDS OF THE WORLD. White and Coloured (Twenty-eight), wrought in Crystal Glass of great purity, in handsome Morocco case, with Descriptive Catalogue, price 2/12 1/2.—DAMON, F.C.S., Weymouth.

FIRST EDITIONS OF DICKENS, THACKERAY, LEVER, &c., in Original Parts and Cloth; also books illustrated by George Cruikshank, Leech, "Pills," Rowlandson, &c. Catalogues sent post-free.—W. SPENCER, 270, Holloway-road, London, N.

AS READER and LIBRARIAN to a Gentleman of position.—A man of studious habits, well acquainted with German and French, seeks a POST in the above capacity.—Address A. Z., care of W. D. Davies, Esq., 5, Cromwell-place, Highgate, N.

CATALOGUE (Clearance) of SECOND-HAND and NEW BOOKS in Literature, Fine Arts, Folk-lore, &c., 581 lots, free on application.—J. H. POWELL, Bookseller, Leicester.

SCHOOL PREMISES.—To LET, the Extensive and Specially Planned Premises, LINDOV GROVE, ALDERLEY EDGE, near MANCHESTER. A Boys' Boarding School has been conducted there for many years uninterrupted. Accommodates Sixty Pupils.—Apply, DAVID WADDINGTON, Bolton.

SECRETARY seeks RE-ENGAGEMENT. Has been four years with a Member of Parliament; Short-hand writer and correspondent; married; aged 26. Would take moderate salary or temporary employment. Highest references.—Apply J. H., care of Alexander & Shephard, 27, Chancery-lane.

HENRY ROEMEIKE'S AGENCY, 17, Southampton-row, High Holborn, for PRESS NOTICES on any SUBJECT, collected from all British, the leading Colonial, and Foreign Papers. Invaluable to Authors, Artists, Actors, and Exhibitors for Reviews and Criticism. Terms very moderate, and free on application.

NOTICE to ARTISTS.—GLADWELL'S NEW GALLERY, 14, GRACECHURCH STREET, will be Opened in a few days, at noon, the alterations are completed. The FIRST EXHIBITION OF PAINTINGS and DRAWINGS will be OPENED in MAY. Receiving Days, April 20th and 21st. Forms on application to the Manager.

CRYSTAL PALACE.—ANNUAL FINE-ART EXHIBITION, 1885, with the approval of Royal Academicians, Members of the Royal Institute, and other eminent Artists. To be Opened in MAY NEXT, primarily for those Works which cannot be hung for want of space at the Royal Academy, Royal Institute, &c., &c.—For particulars apply to H. VAUGHAN, Hon. Sec., 60, Finborough-road, London, S.W.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

THE SUMMER SESSION begins on FRIDAY, MAY 1ST. The Hospital comprises a service of 750 beds (including 75 for convalescents at Swanley). Students may reside in the College within the Hospital walls, subject to the collegiate regulations. For particulars, apply personally, or by letter, to the WARDEN of the College, The College, St. Bartholomew's Hospital, E.C. A Handbook forwarded on application.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

OPEN SCHOLARSHIPS IN SCIENCE.

TWO SCHOLARSHIPS of the value of £130 each, tenable for one year, will be COMPETED FOR on SEPTEMBER 28TH and Three succeeding Days. One of the value of £130, will be awarded to the best Candidate at this Examination under 20 years of age, if of sufficient merit. For the other the Candidates must be under 25 years of age.

The Subjects of Examination are Physics, Chemistry, Botany, Zoology, and Physiology. (No Candidates to take more than four subjects.) THE JEAFFERSON EXHIBITION will be COMPETED FOR at the same time. The Subjects of Examination are Latin, Mathematics, and any two of the three following languages: Greek, French, and German. This is an Open Exhibition, of the value of £50.

Candidates must not have entered to the Medical or Surgical Practice of any Metropolitan Medical School. The successful Candidates will be required to enter at St. Bartholomew's Hospital in the October succeeding the Examination, and are eligible for the other Hospital Scholarships.

For particulars, application may be made to the WARDEN of the College, at St. Bartholomew's Hospital, E.C.

UNIVERSITY of LONDON.

NOTICE IS HEREBY GIVEN, that the next HALF-YEARLY EXAMINATION for MATRICULATION in this University will commence on MONDAY, the 15TH of JUNE, 1885. In addition to the Examination at the University, Provincial Examinations will be held at University College, Aberystwyth, University College, Bangor, Queen's College, Birmingham; University College, Bristol; University College, Cardiff; the Ladies' College, Cheltenham (for Ladies only); St. Gregory's College, Downside; New College, Eastbourne; the Literary Institute, Edinburgh; the Royal Medical College, Epsom; the Yorkshire College, Leeds; University College, Liverpool; the Owens College, Manchester; the School of Science and Art, Newcastle-on-Tyne; Firth College, Sheffield; Stonyhurst College; and St. Edmund's College, Ware. Every Candidate is required to transmit his Certificate of Age to the Registrar (University of London, Burlington-gardens, London, W.) at least One Calendar Month before the commencement of the Examination. April 15th, 1885. ARTHUR MILMAN, M.A., Registrar.

ENGLISH DIALECT SOCIETY.

THE ANNUAL MEETING will be held in the CENTRAL FREE LIBRARY, MANCHESTER, on WEDNESDAY NEXT, APRIL 23RD, at 12 o'clock noon. Subscription, 2/6 a year. List of Publications may be had from. Heston Moor, Stockport. JOHN H. NODAL, Hon. Sec.

ROYAL SOCIETY of LITERATURE.

THE ANNIVERSARY MEETING will take place on WEDNESDAY, APRIL 23RD, at 4.30 P.M. W. S. W. VAUX, Sec. R.S.L.

DOUGLAS & FOULIS' CATALOGUE

(No. 27) of SURPLUS LIBRARY BOOKS. Withdrawn from Circulation, and offered at Greatly Reduced Prices. May be had FREE ON APPLICATION.

* This CATALOGUE includes the Best Recent Works in HISTORY, BIOGRAPHY, TRAVEL, POETRY, THEOLOGY, &c. A Large Collection of Modern FICTION, and numerous Works by Mr. RUSKIN. Edinburgh: DOUGLAS & FOULIS, 9, Castle-street.

CURIOUS, OLD, and RARE BOOKS.

Just published (pp. 52, 8vo, containing 1,300 Entries), very interesting.

CATALOGUE (No. XVII.) of SCARCE

and VALUABLE BOOKS in all Classes, including Greek and Latin Classics in fine old calf and vellum bindings, French Literature, Early English and Scottish Literature, Ballads and Songs, History and Antiquities, Rare Old Pamphlets, Literary Curiosities, Illustrated Books, &c.

Post-free on application to GEORGE F. JOHNSTON, 33, George-street, Edinburgh.

BICKERS & SON, the originator of the

System of Cash Discounts, SUPPLY all NEW BOOKS in General Literature at a reduction of 3d. in the 1s., and Law and Medical at 2d. in the 1s., for cash.

A Choice Selection of Standard Works in calf and morocco binding, suitable for the Library or for Presentation, also other high-class Publications, always on hand. Orders by post carefully and promptly executed. Catalogues post-free. 1, Leicester-square, W.C.

Ready on Tuesday next, post-free.

DRAYTON'S EXETER BOOK RE-

PORTER (91), containing America, Arctic, Australia, Devon, and Cornwall, Early Printed Books, 96 vols. Dickens's Works, edition de luxe, in cloth, &c. Libraries and Parcels of Books Purchased.

TO PROPRIETORS OF NEWSPAPERS

and PERIODICALS.—WYMAN & BONS, Printers of the Builder, Truth, Knowledge, Health, Review, Merchant and Manufacturer, the Printing Times, the Furniture Gazette, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION OF PERIODICAL LITERATURE, whether Illustrated or Plain. Estimates furnished to Proprietors of New Periodicals, for either Printing, Publishing, or for 76, Great Queen-street, London, W.C.

MEMORY & SUCCESS.

PROF. LOISETTE.

PHYSIOLOGICAL MEMORY. Art of Never Forgetting. Wholly unlike mnemonics.

PROF. LOISETTE.

LOST MEMORIES RESTORED. The worst made good, And the best better.

PROF. LOISETTE.

CURE OF MIND WANDERING. Any book learned In one reading.

Prospectus post-free, giving opinions of Mr. RICHARD A. PROCTOR, Dr. ANDREW WILSON, and others who have studied the system.

A Day Class in Never Forgetting and for Cure of Mind-Wandering every Monday, Tuesday, Wednesday, Thursday, and Friday, at 3 P.M. An Evening Class every Tuesday, Thursday, Monday, Wednesday, and Friday, at 8 P.M. Great inducements to Correspondence Classes in above in all parts of the world. Lectures in Families of the Nobility. Also Private Lessons by Post and by Personal Instruction.

Professor LOISETTE, 37, NEW OXFORD STREET (opposite Mudie's), LONDON, W.C.

TUNBRIDGE WELLS.—WARBERY

HOUSE, Bishop's Down Park.—PRIVATE TUITION.—A. F. J. FORD, Esq., M.A., late Scholar of King's College, Cambridge, receives TWELVE Pupils. First-class general Education; special preparation for Matriculation, Scholarships, and other Examinations. Every attention paid to the health and comfort of pupils. Fees, 200 guineas.

BLACKHEATH PROPRIETARY

SCHOOL.—President: The Right Rev. the LORD BISHOP of ROCHESTER. Head-Master: The Rev. E. WILTON SOUTH, M.A., Trinity College, Cambridge. Chancery's Medalist. School fees, 25 guineas sine of school fees, are received by Rev. F. R. BURROWS, M.A., 29, Bessington-park, Blackheath, to whom apply.

PARODIES.—PARODIES.—PARODIES.

—See HAMILTON'S COLLECTION OF PARODIES, published Monthly, price 5s. 6d. Hundreds of Scores and Amusing Parodies on Tennyson, Longfellow, Tom Hood, Bret Harte, E. A. Poe, Wolfe's Ode on Sir John Moore, and "My Mother." Parodies on "To be, or not to be" will follow.—REVIEWS & TURNER, 198, Strand; GILBERT & FIELD, Gracechurch-street and Moorgate-street, E.C.; and all Booksellers.

FRENCH GALLERY, 120, PALL-MALL.

The THIRTY-SECOND ANNUAL EXHIBITION OF PICTURES by ARTISTS of the CONTINENTAL SCHOOLS is NOW OPEN from 9.30 to 6.30. Admission 1s.

AUTOTYPE.

AUTOTYPE BOOK ILLUSTRATIONS

(SAWYER'S COLLOTYPE)

are printed direct on the paper with suitable margins any size up to Demy, 22 inches by 17 inches. This process is noted for its excellence in

- Copies of Ancient Manuscripts;
- Copies of Coins, Seals, Medallions;
- Copies of Pen-and-Ink Sketches;
- Copies of all Subjects of which a Photograph can be taken;

and is largely employed by the Trustees of the British Museum, the Palaeographical, Numismatical, Antiquarian and other Learned Societies, and by the Leading Publishers.

"The Autotype Printing Process, or that which we have first briefly described, affords many advantages for certain purposes of Book Illustrations, the chief among these being absolute fidelity, and, as compared with any kind of engraving, considerable economy in the preparation of small editions. A photographic or other portrait, a photograph of any object, an etching or other monochrome drawing can be copied precisely, the drawing as it left the hand of the original artist, without the possibility of any inaccuracy from the work of intermediate persons."—Times, April 17th, 1873.

To adorn the Walls of Home with Copies of Artistic Masterpieces, visit

THE AUTOTYPE FINE-ART GALLERY

74, NEW OXFORD STREET, W.C.

Catalogues, 168 pp., 5s. 6d., free by post.

"AUTOTYPE in RELATION to HOUSEHOLD ART." With Three Illustrations, 21 pp., free to any address.

THE AUTOTYPE COMPANY.

THE EDINBURGH REVIEW,

No. 330, is now ready.

CONTENTS.

- I. LAND TENURE in SCOTLAND.
- II. PRINCE BISMARCK SKETCHED by his SECRETARY.
- III. THE MARITIME ALPS.
- IV. THE ARMY of INDIA.
- V. MEMOIRS of M. DE VITROLLES.
- VI. INDIA—WHAT CAN IT TEACH US?
- VII. PAST and PRESENT STATE of the NAVY.
- VIII. LIFE and LETTERS of GEORGE ELIOT.
- IX. LETTERS of the MARQUISE DE COIGNY.
- X. THREE REFORM BILLS.

London: LOWMANS, GREEN, & CO.

Price 5s. Issued to Members free of charge.
Vol. III., Part II., APRIL to JUNE, 1885.

THE FOLK-LORE JOURNAL,

CONTAINING—

- THE SCIENCE of FOLK-LORE.
FOLK-TALES of INDIA. By the Rev. Dr. RICHARD MORRIS.
THE FOLK-LORE of DRAYTON. By A MEMBER of the SOCIETY.
POPULAR POETRY of the ESTHONIANS. By "s."
TABULATION of FOLK-TALES.
SOME FOLK-LORE of the SEA. By the Rev. WALTER GREGOR.
NOTES and QUERIES.—NOTICES and NEWS.
London: Published for the Folk-Lore Society by ELLIOT STOCK,
62, Paternoster-row.

No. XXXIX. Price SIX SHILLINGS.

THE

CHURCH QUARTERLY REVIEW

For APRIL, 1885.

1. THE LITERARY HISTORY of ENGLAND.
2. THE TEXTUAL DEVELOPMENT of GREEK LITURGIES.
3. RELIGION and SCIENCE: Bishop Temple's Hampton Lectures.
4. DISSENTING TRUST-DEED CREEDS and STATE CONTROL.
5. EDWARD COLERIDGE and the RISE of MISSIONARY COLLEGES.
6. GASCOIGNE'S "THEOLOGICAL DICTIONARY."
7. THE FAILURE of VATICANISM.
8. BISHOP WORDSWORTH'S EPISCOPATE, 1868—1865.
9. THE ATHANASIAN CREED again ASSAILED.
10. CLERGY PENSIONS.
11. SHORT NOTICES.

London: SPOTTISWOODE & CO., New-street-square.

Now ready, price 6s., for APRIL,

THE

BRITISH QUARTERLY REVIEW,

No. CLXII.—CONTENTS:

1. THE ALEXANDRIAN TYPE of CHRISTIANITY.
2. COUNT CAVOUR'S LETTERS.
3. THE SUNDAY CLOSING BILL for ENGLAND.
4. GEORGE ELIOT.
5. THE TEACHING of the APOSTLES.
6. RELIGION in LONDON.
7. TORYISM of the LAST HALF CENTURY.
8. POLITICAL REVIEW of the QUARTER.
9. CONTEMPORARY LITERATURE.

London: HODDER & STOUGHTON, 27, Paternoster-row.

LONDON LIBRARY,

ST. JAMES'S SQUARE, S.W.

PRESIDENT.—LORD HOUGHTON.

VICE-PRESIDENTS.—Right Hon. W. E. Gladstone, M.P. His Grace the Lord Archbishop of Dublin, Lord Tennyson, E. H. Bunbury, Esq.

TRUSTEES.—Lord Houghton, Earl of Carnarvon, Earl of Rosebery.

The Library contains 100,000 Volumes of Ancient and Modern Literature in various Languages. Subscription, £3 a-year without Entrance-fee, or £2 with Entrance-fee of £5: Life Membership, £20. Fifteen Volumes are allowed to Country, and Ten to Town, Members. Reading-room open from Ten to Half-past Six. Catalogue Supplement (1875-80), price 5s. to Members, 4s. Prospectus on application.

ROBERT HARRISON, Secretary and Librarian.

Adopted by the School Board for London.

Now ready, price 7s. 6d. the Set of Twelve Copies in a Wrapper, size 23 by 35; Mounted on Twelve Boards, 7s. 6d. extra; or on Six Boards, both sides, 4s. 6d. extra.

Coloured Freehand Drawing Copies

FOR CLASS TEACHING.

1. FROM EGYPTIAN ORNAMENT.
2. FROM JAPANESE ORNAMENT.
3. FROM GREEK ORNAMENT.
4. FROM PERSIAN ORNAMENT.
5. FROM RENAISSANCE ORNAMENT.
6. BUTTERFLY.
7. BUTTERFLY.
8. FROM JAPANESE ORNAMENT.
9. FROM CELTIC ORNAMENT.
10. FROM ITALIAN ORNAMENT.
11. FROM CHINESE ORNAMENT.
12. FROM MEDIAEVAL ORNAMENT.

These copies are ADAPTED from specimens of various styles of ornament, and are specially suitable for class-teaching. THE COLOUR makes the form more readily, and induces a habit, so useful to draughtsmen, of looking at and comparing masses or spaces instead of simply observing outlines. It is not intended that the colour should be copied by the children, though, when possible, the teacher will find it useful to allow this practice as a reward for careful drawing.

ALEXANDER & SHEPHEARD, 27, Chancery-lane, W.C.

W. H. SMITH & SON'S
SUBSCRIPTION LIBRARY,

186, STRAND, LONDON, and at the Railway Bookstalls.

1.—This Library is established in connexion with Messrs. W. H. SMITH & SON'S numerous Railway Bookstalls; it embraces all the most important Works of History, Biography, Travel, Fiction, Poetry, Science, and Theology, as well as the leading Magazines and Reviews, and gives greater advantages to Subscribers than any other existing Library, from the fact that there are 500 Bookstalls in England and Wales, and to any of these Depots a Subscriber may be transferred free of charge.

2.—Subscribers can only change their Books at the Depot where their names are registered, but they may transfer the place of exchange by giving notice to the Clerk in charge of the Depot at which they obtain their Books. Of the current periodicals, one only at a time is allowed to a Subscription under Five Guineas, and Subscriptions will not be accepted for the supply of Magazines and Reviews only.

3.—The Books are delivered at the Bookstalls, carriage free. A Subscriber may exchange once a day; the Clerk in charge will obtain from London any Work in the Library which a Subscriber may desire to have. NOVELS exchanged only in unbroken and complete Sets.

4.—London Subscribers transferring their Subscriptions to a Country Depot will be entitled only to the number of volumes which the Country terms assign to the amount they subscribe; similarly, Country Subscriptions transferred to Town become subject to the London regulations.

5.—Subscriptions may commence at any date, and are payable in advance at any of the Railway Bookstalls.

6.—Messrs. W. H. SMITH & SON beg to impress upon their Library Subscribers the fact that much disappointment and inconvenience would be avoided if they would, in all cases, give to the Clerk in charge a list comprising at least twice as many titles of works as they wish to exchange.

I.—FOR SUBSCRIBERS OBTAINING THEIR BOOKS FROM A LONDON TERMINUS.

	6 Months.	12 Months.
	£ s. d.	£ s. d.
For One Volume at a time	0 12 0	1 1 0
(Novels in more than One Volume are not available for this class of Subscription.)		
For Two Volumes " " " " " " " " " " " "	0 17 6	1 11 6
(Novels in more than Two Volumes are not available for this class of Subscription.)		
For Four " " " " " " " " " " " "	1 3 0	2 2 0
For Eight " " " " " " " " " " " "	1 15 0	3 3 0
For Fifteen " " " " " " " " " " " "	3 0 0	5 5 0

II.—FOR SUBSCRIBERS OBTAINING THEIR BOOKS FROM A
COUNTRY BOOKSTALL—

	6 Months.	12 Months.
	£ s. d.	£ s. d.
For One Volume at a time	0 12 0	1 1 0
(Novels in more than One Volume are not available for this class of Subscription.)		
For Two Volumes " " " " " " " " " " " "	0 17 6	1 11 6
(Novels in more than Two Volumes are not available for this class of Subscription.)		
For Three " " " " " " " " " " " "	1 3 0	2 2 0
For Four " " " " " " " " " " " "	1 8 0	2 10 0
For Six " " " " " " " " " " " "	1 15 0	3 3 0
For Twelve " " " " " " " " " " " "	3 0 0	5 5 0

III.—FOR COUNTRY BOOK CLUBS, READING SOCIETIES, &c.

For Twenty-four Volumes at a time	5 5 0	9 9 0
For Thirty-six " " " " " " " " " " " "	8 0 0	14 2 6
For Forty-eight " " " " " " " " " " " "	10 10 0	18 16 0
For Sixty " " " " " " " " " " " "	13 0 0	23 9 0
For Seventy-two " " " " " " " " " " " "	15 10 0	28 2 0
For Eighty-four " " " " " " " " " " " "	18 0 0	32 15 0

For every additional Twelve Volumes, £4 12s. 6d.

A Catalogue of Surplus and New Books, offered at greatly reduced prices, is published Monthly, and can be had upon application at the Bookstalls. Also a Catalogue of Books in elegant bindings, for Gentlemen's Libraries.

THIS DAY IS PUBLISHED.—Crown 8vo, cloth, 4s. 6d.

SENT BACK BY THE ANGELS; AND OTHER BALLADS OF HOME AND HOMELY LIFE.

By the Rev. **FREDERICK LANGBRIDGE, M.A.,**

Author of "Gaslight and Stars," "Her Beautiful Dream," &c., &c.

ANNOUNCEMENT.—The remarkable popularity achieved by some of these ballads—for example, "Joe's Bespeak," "Job Sanderson's Mind," "Sammy," "Going into the House," and "Sent Back by the Angels"—on their appearance in the pages of such well-known and widely-read periodicals as *Good Words*, *Time*, *London Society*, and *Eastward Ho!* has persuaded us that a volume by Mr. Langbridge, containing all these favourite pieces and very many more, will receive a most hearty welcome at the hands of the public. There are few writers of the present day who have made home and homely life and things so full of poetry as the Author of "Gaslight and Stars." "He has," says a writer in the *Spectator*, "as pretty a faculty of writing songs—real songs, with something of the true lyrical swing about them—as anybody whom we have come across for many a day." That popular writer of songs, Dr. W. C. Bennett, bears testimony also to the beauty of Mr. Langbridge's writings. He says:—"How beautiful your poems are! I have been much impressed with them." And Mr. Gerald Massey, whose taste and discernment no one will question, writes:—"I think the 'Fireman' and 'Joe's Bespeak' as good in that line as anything ever written." We trust, and we believe, that the public will welcome this new and delightful volume of verse with warm approbation. That it will add fresh lustre to Mr. Langbridge's name we doubt not; we hope that it may prove the forerunner of many like volumes from his pen.

LEEDS: J. S. FLETCHER & CO., COMMERCIAL BUILDINGS. LONDON AGENTS: SIMPKIN, MARSHALL, & CO.

THIS DAY IS PUBLISHED.

THE ROYAL MAIL: its Curiosities and Romance

By **JAMES WILSON HYDE**,
Superintendent in the General Post Office, Edinburgh.

Crown 8vo, with Illustrations, 8s. 6d.

EDINBURGH AND LONDON: WILLIAM BLACKWOOD & SONS.

Just published, with numerous Illustrations and Plans, and Eight Coloured Maps,
crown 8vo, cloth, red edges, 6s. 6d.

OUTLINES of the WORLD'S HISTORY, ANCIENT, MEDIAEVAL, and MODERN.

With Special Relation to the History of Civilisation and the Progress of Mankind.

By **EDGAR SANDERSON, M.A.,**

Late Scholar of Clare College, Cambridge.

BY THE SAME AUTHOR.

A HISTORY of the BRITISH EMPIRE. With Pictorial Illustrations,

Genealogical Tables, Maps, and Plans. Fcap. 8vo, cloth, red edges, 2s. 6d.

"A model of terse, succinct narration and lucidity of arrangement.....An excellent basis for the more advanced study of history."—*Scotsman*.

LONDON: BLACKIE & SON, 49 AND 50, OLD BAILEY.

This day is published, 8vo, with Map, 18s.

A SKETCH OF THE HISTORY OF HINDUSTAN, FROM THE

Third Muslim Conquest to the Fall of the Mughol Empire.

By **H. G. KEENE, C.I.E., M.R.A.S.,**

Author of "The Turks in India," &c.

LONDON: W. H. ALLEN & CO., 13, WATERLOO PLACE.

AT THE LIBRARIES AND BOOKSELLERS'.

Ready April 21.

THE TRUE STORY of the FRENCH

DISPUTE in MADAGASCAR. By Captain S. PASFIELD OLIVER, F.S.A., F.R.G.S., &c., late R. Art., Author of "Madagascar and the Malagasy," &c. With Supplementary Chapter by F. W. CHESSON, Hon. Sec. of the Malagasy Committee; and Note signed by LORD SHAFTESBURY, J. W. PEASE, Esq., J.P., WILLIAM McARTHUR, Esq., M.P., R. N. FOWLER (Lord Mayor), M.P., JAS. CROPPER, Esq., M.P., ALEX. McARTHUR, Esq., M.P., and J. G. ALEXANDER, Esq. With Map. Demy 8vo, 9s. (post free).

A NEW NOVELIST.—Now ready, 2 vols., crown 8vo, 21s.

WILBOURNE HALL: a Novel.

By Mrs. CAUMONT.

LONDON: T. FISHER UNWIN, 26, PATERNOSTER SQUARE, E.C.

Foolscap 8vo, pp. iv.—134, cloth, price 4s.

POEMS.

INCLUDING

"Fancy," "A Resting Place," "To the Age,"
and "Ellen Carew."By **JOHN SIBREE, M.A. Lond.,**

Translator of Hegel's "Philosophy of History."

"Lord Archibald" reaches a very high point. The passage, "He left greensward for desert sand" is, in its way, a triumphant success; and still finer is the noble Christian pathos of the finale."—*Graphic*.There is vigour and freshness in these poems. Mr. Sibree is endowed with the poet's power of "turning straw into gold."—*Whitehall Review*."Unto one of the least" is... a striking composition... is one that those who read it will not easily forget. Mr. Sibree, always thoughtful and tasteful, here excels himself."—*Spectator*.Possess considerable merit of form and expression, but are still more attractive from the elevation and purity of thought, the noble spirit of charity and the true philosophy they embody."—*Scotsman*.

London: TRUBNER & CO., Ludgate-hill.

NEW WORK IN ONE VOLUME.

At all Libraries, price 6s., extra cloth gilt (postage 6d.).

MISOGYNY and THE MAIDEN.

By **PAUL CUSHING,**

Author of "Beaulieu."

"A cleverly written and strikingly original work, the characters being skilfully drawn, and the incidents throughout of an interesting character."

London: J. & R. MAXWELL, Shoe-lane, Fleet-street, E.C.

NEW WORK IN ONE VOLUME.

Price 2s., boards; 2s. 6d., cloth; 3s. 6d., half-morocco (postage 4d.).

THE STORY of DENISE: a Novel.

Founded on the Drama by ALEXANDRE DUMAS, recently produced in Paris with enormous success.

A BOOK FOR PRESENT TIMES.

Price 1s., paper covers; 1s. 6d., cloth limp (postage 3d.).

LIFE in the RANKS of the BRITISH ARMY;

IN INDIA; and ON BOARD A TROOPSHIP.

By J. BRUNLEES PATTERSON.

"A highly entertaining narrative of scenes, incidents, and adventures in the ranks of the army, of special interest at the present time."

London: J. & R. MAXWELL, Shoe-lane; and all Bookstalls.

[No. 1,500, Paper 5, price Three Halfpence.

THE VOICE of the NEGLECTED

SABBATH.—"Ye ask, and receive not, because ye ask amiss."—*Jas. iv. 3*. You ask that you may have eternal life; Jesus giveth answer, then "keep the commandments."—*Mat. xix. 17*. "Remember the Sabbath day, to keep it holy."—*Exo. xx. 8*. A still small voice doth say, do you not now ask amiss? F. PARKER, Treleigh, Highbury, London, N. Paper No. 4, "The Sabbath," price Threepence. Papers Nos. 1, 2, and 3, Sixpence each. All delivered free by post in England and America. Remittances can be made by stamps.

WILLIAM TYNDALL'S FIVE BOOKS

of MOSSES, called the PENTATEUCH, printed A.D. 1520. Reprinted verbatim, compared with the Edition of 1534, Matthew's Bible of 1537, Stephen's Bible of 1539, and Luther's Das Alte Testament of 1529; together with the Chapter Summaries and Marginal Notes from Matthew's Bible, the Marginal Notes of Luther, and Prolegomena.

By J. I. MOMBERT, D.D.

This Edition of the First English Translation of the Pentateuch, now for the first time reprinted in separate form, is made from the copy in the Lenox Library, New York.

The Edition is limited to 500 copies.

Royal 8vo, large paper, price in cloth, 31s. 6d.

London: S. BAGSTER & SONS, LIMITED, 15, PATERNOSTER-ROW.

Just published, price One Shilling each.

THE A B C GUIDE to PHYSICAL GEOGRAPHY.

For the Instruction and Diversion of Young Folk.

ALSO,

SHORES, BARS, BANKS, and DELTAS.

THOMAS YOUNG, 36, Kensington High-street, London.

POPULAR NOVELS

At all Libraries and Booksellers'.

By the AUTHOR of "PATTY."
LOUISA. By Mrs. K. S. Macquoid,
Author of "Hester Kirtion," "Miriam's Marriage,"
&c. 3 vols., crown 8vo.

By the AUTHOR of "THE GOLDEN PRIME," &c.
A GOOD HATER. By Frederick
BOYLE, Author of "On the Borderland of Fact
and Fancy." In 3 vols.

By the AUTHOR of "THE HOUSE on the MARSH."
"A DOG with a BAD NAME,"
by Florence Warden [3 vols.], is, we think, an advance
in constructive ability on her former work. There are
few better incidents for the beginning of a story in all
the well-tried expedients of practised fiction.
Daily Telegraph.

THE LAST STORY written by the AUTHOR of
"IT IS NEVER TOO LATE TO MEND," &c.
A PERILOUS SECRET.
By CHARLES READE.

In 2 vols.
"The story abounds with samples of the author's
most excellent gifts, and is not likely to be laid down
before it is read to the end by any ordinary reader
who once takes it in hand."—*St. James's Gazette.*

By the AUTHOR of "POLICY and PASSION."
AFFINITIES. By Mrs. Campbell
PRAED. 2 vols.

"This is the most brilliant book of this season and
of many seasons. It contains the most accurate,
the best drawn, the most vivid and sparkling description
of the society of the day which has appeared since Disraeli
wrote 'Coningsby.'"
—*Army and Navy Gazette.*

AT ALL BOOKSELLERS'.

MRS. HENRY WOOD'S NOVELS.

Uniform Edition, in 28 vols., crown 8vo, £8 8s.;
or each Story separately, 6s.

EAST LYNNE. 6s.
THE CHANNINGS. 6s.
ROLAND YORKE. 6s.
MRS. HALLIBURTON'S TROUBLES. 6s.
ORVILLE COLLEGE. 6s.
COURT NETHERLEIGH. 6s.
&c., &c.

JANE AUSTEN'S NOVELS.

The Popular Edition, in 6 vols., crown 8vo, 36s.;
or each Story separately.

NORTHANGER ABBEY, and PERSUASION. 6s.
PRIDE and PREJUDICE. 6s.
SENSE and SENSIBILITY. 6s.
EMMA. 6s.
LADY SUSAN, and THE WATSONS. 6s.
MANSFIELD PARK. 6s.

"Miss Austen's works are accessible to anyone."
Times.
(The only Complete Edition, besides the Steventon
Edition, at 6s.)

THE TIMES.
"Some time elapsed before Miss Austen's novels were
enrolled by general consent among English
classics. Yet from the outset down to our day those
who are best skilled and most successful in the art of
writing fiction have been warmest in their eulogies of
Jane Austen's novels. From Sir Walter Scott to Miss
Thackeray and George Eliot, the recognition of her
incomparable merit has been ungrudging and cordial.
Lockhart records that Miss Austen's novels, especially
'Emma' and 'Northanger Abbey,' were great favourites
with Scott, and he often read chapters of them to
his family circle. Southey was one of Jane Austen's
contemporaries who had heard so much in her praise
as to lament that he had never made her personal
acquaintance. He wrote that 'her novels are more
true to nature, and have for my sympathies passages
of finer feeling, than any others of this age.' Coleridge
prized them as being, 'in their way, perfectly
genuine and individual productions.' Miss Mitford
said to the Rev. J. Austen Leigh, 'I would almost cut
off one of my hands if it would enable me to write like
your aunt with the other.' The third Lord Holland,
a man of fine taste and delicate perceptions, enjoyed her
works beyond measure. Lord Morpeth, afterwards
seventh Earl of Carlisle, and a thorough judge of all
that was estimable, hailed her in verse as 'all-perfect
Austen.' Sydney Smith was one of her ardent ad-
mirers, Guizot was another."

RICHARD BENTLEY & SON, New Burlington-street,
Publishers in Ordinary to Her Majesty the Queen.

Clarendon Press Standard Works.

HISTORY.

THE CONSTITUTIONAL HISTORY of
ENGLAND, in its Origin and Development. By W. STUBBS, D.D.
Library Edition. 3 vols., demy 8vo, £3 2s.
"Has become and is likely long to remain the standard work on the
subject of which it treats."—*Times.*
* Also in 3 vols., crown 8vo, 12s. each.

SELECT CHARTERS and other ILLUS-
TRATIONS of ENGLISH CONSTITUTIONAL HISTORY, from the
Earliest Times to the Reign of Edward I. Arranged and Edited by W.
STUBBS, D.D. Fourth Edition. Crown 8vo, 8s. 6d.
"Beyond the reach of living competition."—*Saturday Review.*

A HISTORY of ENGLAND, principally in
the Seventeenth Century. By LEOPOLD VON RANKE. Translated
under the superintendence of G. W. KITCHING, M.A., and C. W.
BOASE, M.A. 6 vols., 8vo, £3 3s.

A SHORT HISTORY of the NORMAN
CONQUEST of ENGLAND. By E. A. FREEMAN, M.A., Hon. D.C.L.
Second Edition. Extra fcap. 8vo, 2s. 6d.
"Has all the interest of a romance, with all the accuracy of sound
history."—*Scotsman.*

A HISTORY of the NORMAN CONQUEST
of ENGLAND: its Causes and Results. By the Same. 6 vols., 8vo,
£5 9s. 6d.
Vol. I. and II. together, 36s.; Vol. III., IV., and V., separately, 21s.;
Vol. VI. Index, 10s. 6d.

THE REIGN of WILLIAM RUFUS and
the ACCESSION of HENRY I. By the Same. 2 vols., 8vo, 39s.
"A mine of wealth not easily to be exhausted."—*Saturday Review.*

A MANUAL of ANCIENT HISTORY.
By GEORGE RAWLINSON, M.A., Professor of Ancient History,
Oxford. Second Edition. Demy 8vo, 14s.

A HISTORY of GREECE, from its CON-
QUEST by the ROMANS to the PRESENT TIME, B.C. 146 to A.D. 1864.
By GEORGE FINLAY, LL.D. A New Edition. Revised throughout and
Edited by H. F. TOZER, M.A. 7 vols., 8vo, £3 10s.

A HISTORY of FRANCE. With numerous
Maps, Plans, and Tables. By G. W. KITCHING, M.A. 3 vols., crown
8vo, each 10s. 6d.
Vol. I. (Second Edition), to the year 1453; Vol. II., from 1453—1624; Vol.
III., from 1624—1789.

ITALY and her INVADERS, A.D. 376-476.
By T. HODGKIN, Fellow of University College, London. 2 vols., 8vo,
with Plates and Maps, 32s.
"A real and valuable contribution to historical literature."
—*New York Nation.*

DR. MARTINEAU'S NEW BOOK.

TYPES of ETHICAL THEORY. By James
MARTINEAU, D.D., LL.D., Principal of Manchester New College,
London. 2 vols., demy 8vo, cloth, 24s.
"Not only a masterpiece of psychological analysis, but also very valuable
and attractive for its graphic history of ethical theories and charming
biographical sketches."—*British Quarterly Review.*

MATHEMATICS AND SCIENCE.

A TREATISE on ELECTRICITY and
MAGNETISM. By J. CLERK MAXWELL, M.A., F.R.S. Second
Edition. 2 vols., demy 8vo, 31s. 6d.

"This noble book will do more to raise our country in the eyes of really
competent judges than cartloads of more pretensions publications."
—*Nature.*

AN ELEMENTARY TREATISE on ELEC-
TRICITY. By the same Author. Edited by WILLIAM GARNETT,
M.A. Demy 8vo, 7s. 6d.

"Of the highest interest and value to electricians."—*Saturday Review.*

A TREATISE on STATISTICS. By G. M.
MINCHIN, M.A., Professor of Applied Mathematics, R.I.E. College,
Cooper's Hill. Third Edition, Corrected and Enlarged. Vol. I. THE
EQUILIBRIUM of CO-PLANAR FORCES. Demy 8vo, 9s.

UNIPLANAR KINEMATICS of SOLIDS
and FLUIDS. By the same Author. Crown 8vo, 7s. 6d.

TEXT-BOOK of BOTANY. Morphological
and Physiological. By Dr. JULIUS SACHS, Professor of Botany in the
University of Würzburg. Second Edition. Edited, with an Appendix,
by S. B. VINES, M.A., Fellow and Lecturer of Christ's College, Cam-
bridge. Royal 8vo, half-morocco, 31s. 6d.

COMPARATIVE ANATOMY of the VEGE-
TATIVE ORGANS of the PHANEROGAMS and FERNS. By Dr. A.
DE BARY, Professor in the University of Strasburg. Translated and
Annotated by F. O. BOWER, M.A., F.L.S., and D. H. SCOTT, M.A.,
Ph.D., F.L.S. Royal 8vo, 25s. 6d.

"Undoubtedly the best text-book on the subject."—*Academy.*
"We have rarely met with a more satisfactory book; its readers should
embrace every botanist in the country."—*Athenaeum.*

LITERATURE.

PROF. NETTLESHIP'S NEW BOOK.

LECTURES and **ESSAYS** on SUBJECTS
connected with LATIN LITERATURE and SCHOLARSHIP. By
HENRY NETTLESHIP, M.A., Professor of Latin in the University of
Oxford. Crown 8vo, cloth, 7s. 6d.

"Gives a vivid impression of Prof. Nettleship's wide range in Latin
scholarship."—*Athenaeum.*

ASPECTS of POETRY: being Lectures
delivered at Oxford. By J. C. SHARP, LL.D., Professor of Poetry,
Oxford. Crown 8vo, cloth, 10s. 6d.

"No more notable book of its kind has issued from the British press
within recent years."—*Modern Review.*

CORPVS POETICVM BOREALE: the
Poetry of the Old Northern Tongue. From the Earliest Times to the
Fifteenth Century. Edited, Classified, and Translated, with Intro-
duction, Excursus, and Notes, by GUDBRAND VIGFURSON, M.A.,
and F. YORK POWELL, M.A. 2 vols., demy 8vo, cloth, 42s.

BY GEORGE SAINTSBURY, M.A.
"One of the most accomplished and thorough students of French litera-
ture in England."—*Pail Mail Gazette.*

A SHORT HISTORY of FRENCH LITERA-
TURE. By the Same. Demy 8vo, cloth, 10s. 6d.

"A masterpiece in its kind."—*Saturday Review.*

SPECIMENS of FRENCH LITERATURE.
Selected and Arranged. Crown 8vo, cloth, 9s.

A PRIMER of FRENCH LITERATURE.
Second Edition. Extra fcap. 8vo, cloth, 2s.

"An extraordinary achievement in scholarship."—*Athenaeum.*
London: HENRY FROWDE, Clarendon Press Warehouse,
Amen Corner, E.C.

SAMPSON LOW, MARSTON, & CO.'S

NEW PUBLICATIONS.

Will be ready next week, at all Libraries and
Booksellers'.

A Naturalist's Wanderings

IN THE

Eastern Archipelago:

A NARRATIVE of TRAVEL and EXPLORATION.

By HENRY O. FORBES, F.R.G.S.,

Fellow of the Scottish Geographical Society; Fellow of
the Zoological Society of London; Member of the An-
thropological Institute of Great Britain and Ireland;
Member of the British Ornithologists' Union. With
Coloured Frontispiece, numerous Illustrations from
the Author's sketches and descriptions by Mr. John
B. Gibbs, and several Maps. Demy 8vo, cloth extra,
price 21s.

"Mr. Forbes, whose reputation as a naturalist is
European, has just been appointed leader of the Expedi-
tion about to explore New Guinea. Sets of his Herba-
rium, and numbers of the Insecta and Birds collected
by him during his wanderings in the but little-known
islands of the Eastern Archipelago, some of them,
indeed, never before explored, have been purchased
for nearly every European capital, and this inter-
esting record of his travels and perilous adventures
is looked for with much interest. In the Appendices
there are descriptions of many insects and a large
number of plants described for the first time, which will
be found nowhere else, so that, in addition to the highly
popular character of the Work, it will be essential, or
rather quite indispensable, to every Museum of Zoology
and Botany."

THE RESCUE of GREELY. By Com-
mander W. S. SCHLEY, U.S.N., and Prof. J.
RUSSELL SOLEY, U.S.N. With Maps and
numerous Illustrations, 8vo, cloth extra, 12s. 6d.

[*Will be ready shortly.*]
Now that the story of the relief of Greely and his party is fully told, it
turns out to be one of the most stirring and absorbing chapters in Arctic
annals. The two disastrous attempts made in previous years, to the dis-
appointment of the whole people, were enough to show that the rescue was
not a matter of simply sailing up to Cape Sabine and back; there was
some reason besides "luck" why two expeditions ended in disaster, and
why the Navy finally accomplished what had been twice tried by others.
Nothing more stirring than the excitement of the approaching discovery,
nothing more pathetic and touching than the discovery itself, has been told
in the literature of Arctic exploration. As a contribution to the knowledge
of the Polar region the book, with its authors' trained observation and
clear statement, is indispensable to every student of geographical discovery;
and its maps and illustrations complete its value.

Lines from an Advanced Review in the STANDARD.
"The brief, sailor-like, admirably written, and well illustrated pages of
Capt. Schley are concerned with data which are startling in their unseasonal
novelty.... Admirable work, both in meteorology and geography,
was accomplished with resources infinitely less than those at the disposal of
some of their predecessors.... Altogether, a more tragic tale it is impos-
sible to imagine.... The narrative of Capt. Schley and his literary colleagues
is extremely interesting."

Crown 8vo, cloth, with numerous Woodcuts and other
Illustrations, 3s. 6d.

LONDON of TO-DAY. An Illustrated
Handbook for the Season. By CHARLES EYRE
PASCOE. [*Will be ready next week.*]

SCARPANTE the SPY. Part II. of

KERABAN the INFLEXIBLE, completing the
Work. By JULES VERNE, Author of "Around
the World in Eighty Days," &c. With numerous
Full-page Woodcut Illustrations. Square crown
8vo, cloth, gilt edges, 7s. 6d.

Will be ready on TUESDAY NEXT, price 1s.,

The MAY NUMBER of

HARPER'S MAGAZINE,

CONTAINING—

SPRING BLOSSOMS. From a Drawing by Howard Frye. Frontispiece.
ESPANOLA and its ENVIRONS. By Howard Frye. With 6 Illustrations drawn by Birge Harrison.
ANNEKE JANS BOGARDUS and HER FARM. J. W. Garard.
Illustrations drawn by Charles Graham: Looking South over
Bogardus Farm—Lipsenard Meadows—The Church in the Fort—Plan
of the Bogardus Property.
PASSAGES from the DIARY of a HONG-KONG MERCHANT. F. J.
Stimson.
THROUGH LONDON by CANAL. Benjamin Ellis Martin.
Illustrations drawn by W. L. Wyllie and Edward R. King: Maiden
Hill Tunnel—Map of Regent's Canal—Kensal Green—The Weighbridge—
Paddington Island—Logging through Maiden-hill Tunnel—The Chert-
street Bridge, Regent's Park—A. A. Johnson's Fishing—St. Mary's Road—
In Limehouse Basin—Mouth of the Canal, on the Thames.
EAST ANGELS. A Novel. Part V. Constance Fenimore Woolson.
ADMONTION. A Sonnet. William Wordsworth.
Illustration from a Drawing by Alfred Parsons.
JERSEY CATTLE in AMERICA. Hans Constatck.
With 8 Illustrations from copyrighted Photographs by Schreiber &
Sons, Philadelphia, and Falk, 949, Broadway, New York.
A WITCH-HAZEL COPE. William Hamilton Gibson.
With 7 Illustrations drawn by William Hamilton Gibson and from
Agricola's De Re Metallica.
AT THE RED GLOVE. A Story. Part V.
Illustrations drawn by C. & Reinhardt.
A WILDERNESS CHASE. H. The Fight. F. D. Millet.
With 8 Illustrations drawn by F. D. Millet and H. Swain Gifford.
LADY ARCHER. A Story. Lucy C. Lillie.
Illustrations drawn by C. D. Weldon.

London:

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,
Crown-buildings, 188, Fleet-street, E.C.

SATURDAY, APRIL 18, 1885.

No. 676, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Autobiography of Henry Taylor, 1800-75.
In 2 vols. (Longmans.)

"WISDOM is not the same with understanding, talents, capacity, ability, sagacity, sense, or prudence—not the same with any one of these; neither will all these together make it up. It is that exercise of the reason into which the heart enters—a structure of the understanding rising out of the moral and spiritual nature." So the author of *Notes from Life* began one of his essays; and, taking the word wisdom in this sense, we may say that the first and most distinctive characteristic of his autobiography is that it is weighty with the fruits of wisdom. "A resuscitated Bacon" Archbishop Whately named Henry Taylor; and that was not just, for our living poet-philosopher-statesman has little of that creative genius in the speculative sphere, that luminous vision of philosophical method, that native strength of wing and wide-orbing flight over the entire field of knowledge which made Bacon one among our chief angels of light; and Bacon possessed little of Henry Taylor's tenderness and strength of feeling, or of his power of interpreting through imagination the characters and passions of men. But Whately, the editor of Bacon's *Essays*, was doubtless thinking of the wisdom of life which Bacon distilled into those petty phials; and between Bacon of the *Essays* and Henry Taylor, the writer of prose, a comparison is admissible. But when Whately went on to advise Henry Taylor to do something else than write verses, and "to leave that to the women," he did not know the man whom he was addressing; for, although it was not Taylor's custom to fling a little volume of raptures or rhapsodies into the air every twelve months, the life poetic has been the deepest part of his existence, and the results of that life poetic have been of a kind which, while they may well please the women—especially if the women be large-brained as well as fine-hearted—are virile in the highest sense of that word.

No other eminent poet of our time—no other eminent poet, perhaps, since Milton—has nourished the life poetic from the life of affairs; and as this constitutes Henry Taylor's distinction as a man, the distinction of his poetry will be found, in a great degree, in the results of this. Had his poetical gift been primarily or chiefly lyrical, it is probable that the poet in him would have been early done to death, and the ambition of a statesman might possibly have sprung from and overshadowed the youthful poet's grave. But while his temperament is emotional, his nature sympathetic, and his intellect sufficiently mobile, his gift is not that of a lyrical

poet. His mind has been of a slow-growing, brooding, concocting, shaping kind. Before it could reach its proper ends, it had to learn much from observation of life, to turn that learning by meditation into wisdom, to inspire that wisdom with poetic feeling, and then to restore it to the concrete world in a finer form by aid of the imagination. This has been the process constantly going on, as Henry Taylor himself described it many years since: "Observation of facts; generalisation from facts observed; rejection into the concrete, but with improvements from the fancy, of the general conclusions obtained." Other poets have been engaged in public affairs; but, unaware, perhaps, of the gains they were procuring for their art, they did not strive to bring the life of action and the life of meditation into co-operative harmony. Chaucer loved the wolfells and leather of the Petty Customs only because they helped to save his purse from growing light; and he rejoiced when he could escape from his official duties and could lean on his elbow in the short, sweet grass for a day, wondering at the daisy-flower, or could retreat at evening to his pensive citadel, there to sit dumb as a stone over his book. Yet, while counting the hides, Chaucer perhaps had caught sight, in some sly under-glance, of the shipman or the merchant who afterwards rode—and is for ever riding—Canterburywards. Spenser unquestionably gained much for his art from converse with public affairs during his brief period of active political life in Ireland. Some of that high sternness of temper which appears in his *View of the State of Ireland* was probably acquired while serving under Lord Grey, and practical duties consolidated Spenser's moral ardours, making them more than a match for any tendency within him towards imaginative voluptuousness. But Faeryland, which on one side lay so near to Elizabethan England, trended off on the other side towards cloud-land, and Spenser lacked the opportunity possessed by a dramatic poet of enriching his art with the concrete knowledge of a spirit learned in human dealings. It is not too much to say that no other English poet in the same degree as Henry Taylor has possessed the skill to bend the life of action towards the life of meditation, and the craft of the man of affairs towards the poet's craft, until they meet and inosculate as organs of one living body, each aiding the other, each essential to the action of the other.

He does not possess the lyrical gift in a high degree; there are few jets and sallies in his verse. But great strength and depth of feeling are his; and if the cry of passion is not heard in his dramas as clear and high as in dramatic poetry wrought by hands less strong, this is partly because passion is seized in the grasp of reflective power and held in check until it acquires a certain maturity, breadth, and largeness with which mere intensity is hardly compatible. And his life, like his verse, has not been a lyrical, a singing life; certainly there has been little dithyrambic in it. None the less it has been a well-ordered poem, in a full and heightened style, and rising in beauty towards its close. As there are few jets and sallies in Henry Taylor's verse, so in his life we read of few pre-eminent moments—moments of sudden

vision, moments of culminating ardour and force; nor can we find many strokes even of what he himself described as a surefooted impetuosity. In his conduct of life he has been a prudent commander, and never uncourageous—preferring regular warfare to feats which are magnificent but are not war; never forsaking his basis of action to be sublimely audacious; but by his deliberate courage attaining success in the end—and success for him has meant primarily success in the life poetic, and, as the most essential part of this, the attainment of strength of heart, and dignity and beauty of character. We read of no *annus mirabilis* followed by declension and collapse, but of steadfastness and progress from year to year. Sir Henry Taylor has printed some ill-considered words respecting Goethe in one of these volumes—words which will be taken to heart as a cordial and comfort by the ignorant and incapable, who are thrown off by Goethe's greatness; and yet there has been something of Goethe in Sir Henry Taylor himself—something of Goethe's wisdom of life, something of Goethe's union of the public servant and the poet, something of Goethe's steadfast advance, something, at all events, of Goethe's kindliness of temper, and of his generous recognition of other and younger men. But Goethe had an incomparable lyrical genius, a spirit of adventure, and many eminent moments of life, in which as much was accomplished as in years. We are told of one such brief and extraordinary period in Henry Taylor's life, and it will perhaps be a surprise to some of his readers to find that, with one who drew his materials, if not his inspiration, so largely from the life of man with man, this most vital period should have been one of utter solitude—nay, that its very virtue should have been the enthusiasm of solitude. But the surprise is groundless; for though a close observer of the life of action, and keenly alive to the minuter phenomena of social intercourse, Henry Taylor could not transfer his gains from life to art without a retreat upon himself. To brood and meditate was no less essential than to observe. It was towards the close of his twenty-second year, and his father and step-mother had left the grave and shadowy hall at Witton-le-Wear for a three-weeks' excursion to the Scotch lakes. Their son remained and found himself alone. What followed is described in a passage of more than ordinary beauty:

"Now, to me, in those days, and indeed in later days also, there was something exciting in the sense of solitude—an absolute inspiration in an empty house. Generally, as I have said, my inebrieties were nocturnal only, and the day paid the penalty of the night's excess. But for these never-to-be-forgotten three weeks, all penalties were postponed, if not remitted; the lark took up the song from the nightingale, and my delights were prolonged, without distinction of night or day, and with the intermission of but three or four hours of sleep begun after three in the morning.

"It was midsummer weather. The house was dark and gloomy—an old square ivy-covered border tower, with walls so thick that light and sunshine had their own difficulties. I remember that a sprig of ivy had worked its way inwards, and was sprouting in a corner of the drawing-room; and, writing in after years, when my father and step-mother had been from home, and had gone back to 'what they

call their nest,' I said it reminded me of Wordsworth's

"'forsaken bird's nest filled with snow
Mid its own bush of leafless eglantine.'

But the situation was picturesque, near the top of a steep hill which rose for about half a mile from the valley of the Wear. The river was crossed by a bridge nearly opposite; its further bank was steep and thickly wooded towards the west; towards the east, where the bank was low, there was a wood or grove, through which a burn, called the Lynn, went its way to join the river; and farther eastward, at the summit of a green slope, stood an uninhabited castle, partly ancient, partly modern. My habitual walk was down the hill, across the bridge, through the grove, crossing the Lynn by an old plank bridge, and up to the castle, where I paced backwards and forwards on the top of a sunk fence that imitated a moat. During these wonderful weeks I took this walk in the middle of a summer's night, and then mounted by a narrow little staircase from my bedroom at the top of the tower to the flat leads which roofed it, and there walked backwards and forwards till the sun rose. All the day round I saw no one but the servants, except that I sometimes looked through a telescope (part of my naval outfit in 1814) from these leads at the goings-on of a farmstead on a road which skirted our grounds at the farther end. Through this telescope I saw once a young daughter of the farmer rush into the arms of her brother, on his arrival after an absence, radiant with joy. I think this was the only phenomenon of human emotion which I had witnessed for three years, except one. That was when my stepmother, who was not in the habit of betraying her emotions as long as she could stand upon her feet, fell upon the floor on the receipt of a letter which told that a niece of hers (the daughter of a clergyman, and granddaughter of an archbishop) had eloped with a married man."

Though thus intoxicated by solitude, Sir Henry Taylor has had little of the Wordsworthian passion for nature. He seeks refreshment and restoration from the beauty of the world, and has a peculiar delight in sylvan recesses, the haunts of meditation; but external nature has not been for him a sibyl, a maenad, a bride, or an awful mother. His wisdom and power have been drawn from human life, from human life in certain concrete forms, leading up to generalisations which are *axiomata media*, of invaluable service to the dramatic poet, but hardly attaining the rank of first principles.

"For I must tread on shadowy ground, must sink
Deep, and, aloft ascending, breathe in worlds
To which the heaven of heavens is but a veil."

So wrote Wordsworth; and he prefixed these, among other sublime lines, to his "Excursion." Neither on the wings of the speculative intellect nor on the wings of imaginative faith is our statesman-poet borne into such regions as these. He distrusts himself when leaving the actual world of human dealings, therefore he is a philosophic poet with limitations. His province does not include an Inferno or a Paradise, still less the shadowy ground or the super-celestial airs where the Oversoul and the Undersoul lap round the universe; nevertheless, it is a province of liberal extent and fruitful in resources, and it is, at least, entirely free from unreality and the phantasms of pseudo-philosophy.

The knowledge of life from which Philip van Artevelde, Esq. (as he was once addressed), won his wisdom, "by remembering and, like

a clean animal, by ruminating" (to borrow Bede's words concerning the poet of Whitby Abbey)—this knowledge of life was gained partly by action, and especially by responsible action, partly through fortunate friendships and experiences of the affections—affections deep, tender, and tenacious; partly also, though in a less degree, through social pleasures and observation of the lighter gyrations of those fluttering creatures—man and woman. While probably incapable of lasting depression from any event, in consequence of his intellectual resilience and mobility of mind, Henry Taylor was always serious in character and constitutionally subject to dejection—a dejection free from any touch of surliness or misanthropy. Capable of long-continued toil, though naturally prone to fits of indolence, he has never been capable of long-continued enjoyment.

"There is a melancholy in sunbright fields
Brighter to me than gloom,"

are words of George Darley in his "Sylvia," and Sir Henry Taylor adopts them as expressing his own feelings. Hence, needing to a certain extent social pleasures, he needed yet more the *vita umbratilis et delicata*. What is meant to be light, he says, should be short; and the two or three days feasting and pleasuring at Oxford when he received his degree of D.C.L. seemed to him too long. Human beings attract him through his sympathies, and because they are the proper objects of his poetical study; but perhaps human beings show little in the assembly-room or at the dinner-table. He professes—and certainly through no mock modesty, though perhaps no one but Sir Henry Taylor himself would now discover the fact—that he is not naturally qualified for social success. "My mind," he says,

"has nothing of the 'touch-and-go' movement which can alone enable a man to take a pleasant part in light and general conversation. As to wit, I can invent it in my study, and make it spirt from the mouth of a *dramatis persona*; but elsewhere I have no power of producing it with any but an infelicitous effect."

However this may be, and there are some persons who think of Sir Henry Taylor as a charming companion, illuminating his wisdom ever and anon with a lambent play of wit, it is certain that he has himself been peculiarly attracted by persons of bright and ardent temper, of intellectual vivacity, and ready turns of wit and fancy. It might be conjectured that the author of *Philip van Artevelde* must delight before all else in the society of thinkers and men of action; but a friend said of Henry Taylor—and the criticism held good, he admits, for a part of his life—that he liked *any* woman better than *any* man. From these volumes might be planted out a very exquisite rosebud-garden of girls, the rosebuds of more than half-a-century since being here followed, as the days go past, by those of more recent summers—their children and grandchildren.

Sir Henry Taylor for a long time cared less for the society of men of letters than for that of wits, and less for that of wits than for the society of bright, refined, and accomplished women. Half his pleasure in their presence was social, and half was the poet's pleasure of the imagination. For sometimes it was enough that they should be seen, and

should set his fancy at play. Here is a gleam of poetry in the reception-room, an oasis in the social wilderness, a solitude, a refuge, a delight amid the monstrous regiment of dowagers and damozels:

"One girl I knew, Miss Hope Richardson—and I spoke of her in a letter as the only girl I knew—who could be engaged in conversation on subjects other than frivolous at a large assembly, and really think of what she was saying. Her eyes did not wander like the eyes of others, and she might have been sitting anywhere else than in a large assembly, in a cave on a mountain-side, or

'on the secret top
Of Oreb or of Sinai.'

And there was another girl—much admired for her beauty—whom I did not know (Erskine I think was her name), but whom I used to see and watch in those assemblies, whose mind, whether rich or poor, seemed to be discoursing with some other region. Unlike Miss Richardson, she scarcely spoke to any one; but to me she presented a still more singular aspect, for she almost always looked as if she was alone."

This is to be a poet and to discover an Egeria, a Camena, with the drawing-room for her sacred grove. And, later, at Lady Monteagle's house, when Sir Henry Taylor was in his sixty-ninth year, and Lady Taylor's mother had a grown grandson, the grandson, young Lord Monteagle, went his way, "and then was left the beautiful F—, not dull or indifferent because we were old, but rather bright, as a star between two clouds." From a photograph which fronts the title-page of the first volume of this *Autobiography* we may judge that the cloud had a grandeur of its own to counterpoise the beauty of the star, and was by no means a cloud of the dragonish kind described to Eros by Mark Antony.

I have spoken of Henry Taylor's *Autobiography* as throwing light upon its author's character and his moral and intellectual history; and its author I have thought of as dignified more by his title A.P.V.A. (Author of *Philip Van Artevelde*) than by his Order of St. Michael and St. George, which one likes to regard, with Aubrey de Vere, as the token of esteem granted for important services in the Colonial Office. But the *Autobiography* has an extraordinary degree of value of a different kind. It presents a series of studies in character drawn from the most eminent men and women of the last sixty years. Sir Henry Taylor's portraits of his great contemporaries are not hastily thrown off; though sometimes achieved in comparatively few lines, they are the result of careful and exact observation. They are vivid, yet never made vivid by malice; they are drawn with a firm yet a kindly hand; they are definite, without being hard; they carry with them a quality which convinces us of their fidelity. His descriptions do not, indeed, attain their end by the penetrating words of an inspired seer, sharper than a two-edged sword, "piercing even to the dividing asunder of soul and spirit, and of the joints and marrow"; but they are the studies of a skilled observer and interpreter of human character and conduct. Lord Granville desired that Henry Taylor should republish *The Statesman*, illustrated by portraits of the politicians whom he had personally known. The portraits are here, not of politicians only, but of poets, men of letters,

and women who were powers in the social life of their day. Some of these portraits will remain unfaded and will have increased in value when a century shall have gone by. Wordsworth, Southey, Scott, Rogers, Gifford, Sydney Smith, John Mill, Charles Austin, John Romilly, Hyde Villiers, Lord Derby, Lord Melbourne, Lord Aberdeen, Lord Montague, Sir James Stephen, Sir G. Cornwall Lewis, Sir Edmund Head, Bishop Wilberforce, James Spedding, Thomas Carlyle, Tennyson, Aubrey de Vere—it is a great gallery of portraits to be sketched by a single hand. And we feel that the artist draws with his eye upon the object. We feel that we are not reading characters like those of the good and bad kings in the history books when we come upon such a convincing touch as that John Mill "shook hands with you from the shoulder"—a veracious, inflexible shake-hands. And since Mill has retired a little into the shade for the present, I will transcribe a portion of Sir Henry Taylor's notice of that great, good man:

"John Mill was the most severely single-minded of the set [the set of young Benthamites]. He was of an impassioned nature; but I should conjecture, though I do not know, that in his earliest youth the passion of his nature had not found a free and unobstructed course through the affections, and had got a good deal pent up in his intellect; in which, however large (and amongst the scientific intellects of his time I hardly know where to look for a larger), it was but as an eagle in an aviary. The result was that his political philosophy, cold as was the creed and hard the forms and discipline, caught fire; and whilst working, as in duty bound, through dry and rigorous processes of induction, was at heart something in the nature of political fanaticism. He was pure-hearted—I was going to say conscientious;—but at that time he seemed so naturally and necessarily good, and so inflexible, that one hardly thought of him as having occasion for a conscience, or as a man with whom any question could arise for reference to that tribunal. But his absorption in abstract operations of the intellect, his latent ardours, and his absolute simplicity of heart, were hardly, perhaps, compatible with knowledge of men and women, and with wisdom in living his life. His manners were plain, neither graceful nor awkward; his features refined and regular; the eye small relatively to the scale of the face, the jaw large, the nose straight and finely shaped, the lips thin and compressed, the forehead and head capacious; and both face and body seemed to represent outwardly the inflexibility of the inner man. He shook hands with you from the shoulder. Though for the most part painfully grave, he was as sensible as anybody to Charles Austin's or Charles Villiers's sallies of wit, and his strong and well-built body would heave for a few moments with half-uttered laughter. He took his share in conversation, and talked, ably and well of course, but with such scrupulous solicitude to think exactly what he should, and say exactly what he thought, that he spoke with an appearance of effort and as if with an impediment of the mind. His ambition—so far as he had any—his ardent desire rather, for I doubt if he had much feeling about himself in the matter—was to impress his opinions on mankind and promote the cause of political science."

This is character-drawing of a high order, and it is representative of much that one finds in these two volumes.

But I like even better the memorials of admirable persons whose names were never

tossed about in the great world, but who made safe or sweet and orderly some quiet corner of the earth. Of such memorials Sir Henry Taylor gives us several, and nothing in the book has quite so deep and touching an interest for me as the notices of his pious, loving and sagacious stepmother. Her letters written while she stood widowed and waiting feebly by the gates of death, at over eighty years of age—so bright, so wise, so tender—are smiling and tearful witnesses of strength made perfect in weakness. In all the great relations of life—and this with his second mother was not the least—Sir Henry Taylor has been happy beyond the common lot of men.

And now for a critic's parting stab. What punishment on what ledge of Purgatory is sufficient for an author who could let such a book as this go forth without an Index?

EDWARD DOWDEN.

Amongst the Shans. By A. R. Colquhoun. With an Historical Sketch by H. S. Hallett, and an Introduction on the Cradle of the Shan Race by Terrien de La Couperie. (Field & Tuer.)

THE "division of labour" principle, already recognised as a necessity in most branches of human knowledge, has seldom been more judiciously applied than in this "tripartite" volume, in which three distinct relations of the wide-spread Shan race are independently dealt with by three writers, two at least of whom are accepted as authorities in their several departments. Such an arrangement, doubtless, interferes with the artistic unity of the work as a whole, or rather renders any attempt at unity impossible. But the disadvantage is amply balanced by increased scientific accuracy and thoroughness of treatment, which, in writings of a didactic order, is after all the essential point.

Mr. Colquhoun's share in the joint work may be regarded as complementary to his *Across Chryse*, in which was embodied much original information on the border lands between China and Further India, recently traversed by him for the first time throughout their entire extent from Canton to British Burmah. That expedition was followed, in 1879, by a shorter but scarcely less important excursion from Maulmain across the Salwin to the Menam basin, and thence through Zimmé (Xiang-mai) northwards to Ssu-mao (Esmok) on the Yun-nan frontier. The ultimate object of both journeys, whatever the immediate incentive, was practically the same—to show that the true commercial highway to South China lies neither through the Song-kai (Red River of Tonkin) in the east, nor through the Irawadi in the west, but along the old historic route through Zimmé and Ssu-mao, about midway between those two points. This theme, to demonstrate which Mr. Colquhoun has for years devoted all his energies, his engineering skill, and unrivalled local experience, forms the chief argument of his present essay. An essential feature of his scheme is a line of railway, which he proposes to construct from Bangkok through Raheng and Zimmé, to Ssu-mai, with a branch running westwards across the Salwin and Sitang valleys to the British Burmah system. The whole ground along these lines he

has carefully surveyed, and fully worked out the details of the project in a way calculated to convince official apathy and ignorance itself. It is noteworthy that the Rev. Alexander Williamson, the well-known Chinese traveller, has independently arrived at the same conclusion, in a paper recently read before the Glasgow Philosophical Society, advocating this very route from Maulmain through the Shan States to Ssu-mai in preference to the Irawadi and Song-kai lines.

Meanwhile, Mr. Colquhoun, anticipating political complications, raises a timely warning against the scarcely disguised designs of France against Siam, which if not arrested would effectually prevent the realisation of his project.

"The French are spreading their toils around Siam; only the other day a French man-of-war went to Bangkok to force a convention on the King of Siam. . . . If France is allowed to think that we should only grumble at her annexation of Siam, as we do at the rapid approach of Russia to our north-west frontier of India, she will certainly dismember Siam. If she succeeds, not only will our way by land to China be blocked, our trade with Siam and the Shan States stifled, but endless complications will arise, which will end in the dismissal of either one or the other of us from the finest granary in the East—Indo-China" (p. 203).

Of the Shan communities visited by him during his second expedition Mr. Colquhoun has little new to tell us. He is satisfied to speak mainly through the older travellers, McLeod, O'Riley, Richardson, Mouhot, while wisely leaving the ethnological and historical branches of the subject to his fellow-workers, M. de La Couperie and Mr. Hallett. In his essay on the "Cradle of the Shan Race," the distinguished French Sinologue advances a theory touching the mutual relations of the Chinese and Indo-Chinese peoples which has been roughly anticipated by the late Capt. C. J. Forbes, but which is here for the first time clearly formulated and advocated on ethnical, historical and philological grounds. It has been hitherto assumed that the Chinese proper were a homogeneous race, allied in origin and speech to their southern neighbours, but from the earliest times in exclusive occupation of the Hoang-ho and Yang-tze-Kiang basins, where they developed an independent culture from the rude beginnings of savage life up to the comparatively high state of civilisation which they had reached over three thousand years ago. But with the progress of exact studies this pleasant fancy has been receding more and more into the realm of dreamland, and our author now comes forward not merely to sweep it into the vast lumber-room of exploded errors, but to replace it by teachings more in harmony with the discoveries of modern science. It has for some time been known that the Chinese are neither a homogeneous nor even an aboriginal race in their present habitat; that they are certainly comparatively recent civilised intruders from the north-west in the Yang-tze-Kiang basin; that on their arrival they found this region already held by many incoherent nationalities, somewhat vaguely known as Miao, Man, Lao, Pang, Ngu, &c., whom they partly exterminated, partly, but very slowly, absorbed, partly, and also very slowly, pressed forward to the southern uplands of Kwang-si and

Yun-nan, and thence beyond the political frontiers of the empire into Transgangetic India. It was altogether a very slow process of absorption and expulsion—a process, in fact, still going on, the still unfinished work enabling the ethnological and linguistic student to arrive at a just estimate of its true character.

It is here that Prof. de La Couperie steps in, and applies his unsurpassed knowledge of the early Chinese records and of the modern Indo-Chinese tongues to the solution of the many problems still connected with the origins, social and political relations of the south-eastern Asiatic peoples. He is especially able to show on archaeological and historic data that the bulk of the above-mentioned aboriginal tribes were of Thai-Shan stock, and that consequently the Yangtze-Kiang basin is "the Cradle of the Shan Race," not, as commonly believed, of the Chinese proper. Hence, also the obvious explanation of the great resemblance observed between these two peoples—a resemblance now shown to be due, not to a common origin, as hitherto wrongly supposed, but to the already described slow process of absorption and assimilation of civilised intruders and barbarous or semi-civilised autochthones throughout the central and southern provinces of the empire.

But this intricate subject is here necessarily treated in a somewhat summary manner. Hence doubtless the obscurity attaching to some of the author's incidental statements, which may perhaps be removed in his forthcoming work on *China before the Chinese*, where we are promised a more detailed treatment of the argument. That the Chinese received their speech and the elements of their culture from Ugro-Altaic colonies from Western Asia over 4,000 years ago; that the Tek people of Shensi, apparently of Turki stock, were "the indirect ancestors of the Karens"; that the dwarfish Negritoes, now represented by the Andamanese Islanders, the Simengs of Malacca, and others in Formosa, were formerly widespread throughout China; that there is a "Mon-Annam class" of languages at one time current in the Yellow River Valley; that the Kuoi (Kui?) and cognate tribes in Camboja "all speak tonic languages," are certainly among the many points needing further elucidation.

Mr. Hallett's supplementary chapter, professing to give an "historical sketch of the Shans," is the least satisfactory part of the work. It need detain us the less that it appears to be largely compiled from Bouille-vaux and other French sources. But there is one startling statement for which these authorities cannot be made responsible. It occurs at pp. 340-1, where it is suggested that "the conversion of the Siamese to Mohamedanism [*sic*], which occurred perhaps as early as A.D. 1276, or at the same time as that of the Malays of Malacca, has perhaps kept them nearly as uncontaminated with [*sic*] other races, as we may expect to find the Lewas," &c. Elsewhere we are told that "the resemblance of the language of the Cambodians to that of the Siamese, Stiengs, Ja-Rai (Cham), and other neighbouring tribes, is much greater than that of the Shans" (p. 346). This is like saying that the Basque, for instance, resembles the Aragonese much

more than it does the Castilian, the two last named being practically identical, and bearing no kind of relationship to the first.

The book is also mainly indebted to French sources (Francis Garnier, Mouhot, &c.) for its illustrations. These are numerous, but have seldom any connexion with the text. Thus the account of the Zimmé garrison (p. 240) is flanked by a view of the Cave Temples near Luang Prabang, on the Me-khong. The monasteries at the same place are curiously illustrated by the figures of a musician, masquerader or mummer, and two hill people at Bassac, also on the Me-khong. The "Giant's Balustrade at Ancor Thom" (Cambodia) accompanies a capital account of the doings of Mr. J. C. Davis, "the officer in charge of the Salwin hill-tracts" (British Burmah), and so on. Who is responsible for these freaks, which are scarcely atoned for by a meagre index and an indifferent map of Indo-China?

A. H. KEANE.

Simon de Montfort, Comte de Leicester: sa Vie, son Rôle politique en France et en Angleterre. Par Charles Bémont. (Paris: Picard.)

M. BÉMONT's work on Simon de Montfort dates from August, 1877, when he published an article in the *Revue Historique* on Simon de Montfort's government of Gascony. The importance of that article was at once admitted on all sides. The documents which M. Bémont had diligently searched furnished copious information of the view which the Gascons took of their imperious governor, and the character of Simon de Montfort became more intelligible. M. Bémont pursued his subject and carried on his researches, till he produced a life of Simon de Montfort which for fulness of detail leaves nothing to be desired. In a copious appendix he publishes a number of documents, the most important of which are the various complaints of the Gascons against Earl Simon, and the records of the attempt made by Louis IX. to arbitrate in the personal quarrel between Henry III. and the Earl of Leicester in 1262. In the last we have the pleadings on both sides, and can compare Simon's own account of the king's proceedings with that given by Matthew Paris.

If we compare M. Bémont's work with the last English biography of Simon de Montfort—that of Mr. Prothero—we find that M. Bémont has nothing to say which affects our estimate of the constitutional struggle in which Earl Simon was engaged. Mr. Prothero wrote as a constitutional historian; M. Bémont writes as a personal biographer. Mr. Prothero wrote a chapter of English history in which Earl Simon was the principal figure; M. Bémont traces carefully all the events of Earl Simon's life, and explains the constitution of England and the politics of Europe so far as they are necessary to understand his hero. M. Bémont has adopted the German form of a monograph. He advances step by step in his enquiry, and pursues every point in turn with scrupulous care. M. Bémont's erudition is beyond all praise. Because Simon de Montfort was Earl of Leicester, M. Bémont has searched the Leicester charters that he might determine the relations between the town and its lord. He has even printed in

his appendix all the documents relating to Leicester which bear on the period of Simon's earldom.

The point to which M. Bémont has especially devoted his attention is Simon's personal character. For this purpose he enters at length on the details of his private life. Though Simon recovered the earldom of Leicester, his lands were in a bad condition, and he was in sore straits for money. Though he married the king's sister, her dowry was a cause of many troubles and disputes. Henry III.'s claim on Simon's gratitude was by no means so strong as to bind Simon unreservedly to his side. When Simon was sent to Gascony he went to reduce a rebellious province. M. Bémont shows that he carried out his mission with extreme rigour, and that he paid little respect to the rights of individuals, or to the rules of justice. That Henry III. listened to the complaints of the Gascons has generally been set down to his feeble and suspicious character. M. Bémont is of opinion that the king had just grounds for trying to moderate the severity of Earl Simon's measures. Henry III., however, showed a fatal lack of judgment in attempting to mediate. He irritated Simon, thwarted his policy, and had no policy of his own to carry out instead. He could neither dispense with Earl Simon nor trust him. Simon believed that he was only doing the duty which he had been sent to do. His leading characteristic was an obstinate determination to carry out any work which he had undertaken. Once committed to a task, he gave himself to it entirely.

There is some difficulty in determining at what period Simon can be said to have joined the side of the constitutional opposition. Mr. Prothero chooses the date of 1244, on the ground that Earl Simon was one of the commissioners then appointed by Parliament to urge on the king some necessary reforms in finance. M. Bémont points out that immediately after this Earl Simon was chosen by the king as one of a deputation to the clergy, which had for its object to win over the clergy to give a subsidy to the king, and so separate their cause from that of the Parliament. It would seem that it was the king's vacillation respecting the affairs of Gascony that led Simon definitely to range himself in opposition. Perhaps, however, M. Bémont tries to be too definite. He quotes the words of Simon in June, 1252, that he was ready to resign his government of Gascony, "if the prelates, the barons, and the counsellors of the king consent." He finds in them a decided assertion of the authority of Parliament as against the King, and a declaration that great functionaries of state were to be judged by Parliament rather than by the king.

M. Bémont's ingenuity is in many points remarkable, but sometimes reaches conclusions which are over-subtle. Thus he finds a letter of Henry III., dated April, 1265, at the time when Henry III. was a prisoner in Earl Simon's hands, which calls on "the reclus of Hakinton" to state the "ancient rights and liberties which belong to the office of seneschal of England, by virtue of the county and honour of Leicester." The answer to this letter is not forthcoming; but M. Bémont compares with it an ancient document,

"Quis sit seneschallus Angliæ, et quid ejus officium." This document reckons among the duties of the seneschal that of exhorting the king to dismiss evil councillors, and even of using force to compel him to dismiss them. M. Bémont suggests that if this was the duty of the seneschal, Earl Simon may have regarded himself as bound by his office to act as he did in English politics, or, at all events, sought to give a legal colour to his actions. This is certainly ingenious; but it builds too great a structure on a small foundation. The office of seneschal was derived from the royal household, and never was an office of much political importance. There is no trace in English history of any attempt of the baronage to set up an official like the justicer of Aragon. The document which M. Bémont quotes was written after the execution of Piers Gaveston by Thomas of Lancaster. It is little more than a pamphlet in justification of Thomas, and defends his act by appending to his office of seneschal, which he inherited with the forfeited honour of Earl Simon, the powers which he actually exercised. It would be strange that the constitutional powers of a great officer of state should have been so completely forgotten that their memory rested only in the breast of "the recluse of Hakinton." The "jura et libertates" which Earl Simon wished to establish by inquest of the recluse were probably something much more prosaic—local rights involving some pecuniary benefit.

M. Bémont has taken great pains to bring together materials for a sketch of the social and political institutions of England in Simon de Montfort's time. It is a difficult task to present an accurate picture of institutions at any definite period, and the reign of Henry III. is an especially unpromising time for such a purpose. M. Bémont shows too great a desire to be precise. Thus he seems to discover a new sort of King's Council in the *supernum* or *supremum concilium* of the minority of Henry III., a council which he says was appointed by Parliament. On beginning to reign for himself Henry III. dismissed these parliamentary counsellors and chose others. The constitutional aspect of the struggle between Henry III. and his barons was for the re-appointment of this *supernum concilium* which the king had disbanded. This seems to be an attempt to reduce the Barons' War to a constitutional formula. Again, M. Bémont writes as if an *honour* was a name for a number of scattered manors or fiefs wherewith William the Conqueror rewarded his followers. He says of William: "Sous le nom d'*honneur*, il constitua en faveur des nouveaux titulaires une sorte de riche apanage qui devait satisfaire à leurs convoitises sans rendre trop dangereuse leur ambition." Several of M. Bémont's sayings suggest a doubt if he has grasped the difference between jurisdiction and tenure.

These, however, are points of detail. In his main subject M. Bémont has certainly succeeded. He has made Simon de Montfort a more real personage. He has traced his personal difficulties, and has shown his connexion with the affairs of France as well as with those of England. He has shown us that Simon de Montfort, though a foreigner by birth, developed typical characteristics of an Englishman. He was tenacious of his rights, and

pursued with resolute determination the task to which he put his hand. It was his determination to succeed which gave him practical knowledge of the means of success. He saw the forces at work in English society. He caught the spirit of English institutions. The recognition which he gave them in a period of revolution was given ungrudgingly by Edward I. from motives of wise policy.

M. Bémont has done a piece of historical work with remarkable care and diligence. The interest of his pages never flags. He writes with vigour and freshness, and is always suggestive. His book will be of permanent value in our historical literature.

M. CREIGHTON.

After London; or Wild England. By Richard Jefferies. (Cassell.)

MR. JEFFERIES'S new book will undoubtedly raise his reputation among those who know good books from bad ones. It takes higher ground in many respects than anything else he has yet written. Of course it is fanciful—the author of the *Gamekeeper at Home* is nothing if not fanciful—but it contains none the less, for all that, a great deal of "applied science," in a sense unknown to the compilers of handbooks, and a great deal of "scientific use of the imagination," in a sense undefended by Prof. Tyndall. A wild, weird, strange romance, it overflows with curious touches of naturalistic description, and luminous glimpses of what may yet be when civilisation has sunk for ever into a wide sea of renewed barbarism.

For the book is a novel of the remote future—a future, not of increased arts and improved science, but of final relapse into retrogressive savagery. After London was deserted, says our prophetic annalist, everything in England turned quickly to an overgrown jungle. The description of this jungle and its rapid growth is very vivid: the coarse native weeds spread from the ditches once more, and choked both self-sown corn and cornfield intruders; the brambles crept onward and inward from the hedgerows, till they met at last in the middle of the strangled meadows; the wild life gradually re-asserted itself, battling down the cultivated grasses, and affording cover for innumerable mice, preyed upon in turn by legions of hawks, owls, and weasels. But as a conscientious study in hypothetical zoology—a biological analogue to the fashionable romances of space of four dimensions—nothing could be better than the account of the various species of wild dogs developed by natural selection from those among our now almost continuous domestic breeds whose physique and instincts rendered them adaptable to the new conditions. Each such species, under the changed circumstances, becomes homogeneous and uniform, the developed collie being strongly marked off from the developed lurcher, just as the new wild white cattle differ from the black, and the wild sheep differentiate themselves at once into the horned, the thyme, and the meadow, each with appropriate forms and habits.

Not less instructive in its way is the sociological sketch of the wild races left behind by the exodus of the civilised—an exodus whose causes are but faintly suggested—the slinking Bushmen, who represent the tramps and beggars of our existing England;

the gipsies, unaltered still among so much that changes; the hereditary aristocracy of feudal nobles, composed from the remnant of those who could read and write, and who handed down this jealously guarded knowledge as a special but practically useless prerogative of the new nobility. A great lake then occupies the centre of England, caused by the blocking up of the Thames' mouth; and over this lake Welsh-speaking Welshmen and Erse-speaking Irish descend in war-canoes upon the defenceless villages that line its shores. All this part of the strange story is put into the mouth of a native chronicler, in whose quaint personality Mr. Jefferies has cleverly reproduced with wonderful fidelity the spirit of the most barbaric and rhetorical mediæval writers, in the hopeless age immediately succeeding the great wave of northern conquest in the Roman empire. The mingled shrewdness and naïveté of this imaginary chronicler's cursory remarks, the mixture of pert self-confidence and abject reverence for the superiority of "the ancients" which he everywhere exhibits, form an admirable piece of literary illusion. Many of the conclusions, too, are singularly just: such, for example, as the pregnant statement that, while many English writers of the age of printing had disappeared,

"the far more ancient Greek and Roman classics remained, because they contained depth and originality of ideas in small compass. . . . The books which came into existence with printing had never been copied by the pen. . . . Extremely long and diffuse, it was found that many of them were but enlargements of ideas or sentiments which had been expressed in a few words by the classics. It is so much easier to copy an epigram of two lines than a printed book of hundreds of pages."

The second part of this curious, unique, and fanciful volume consists of a sort of novel (no longer apparently from the pen of the naïf chronicler), the personages of which move in the society, half reconstructed into a loose group of kingdoms and republics, of the new, strange, and reverted England. There are elements in it that remind one of early Greece; others that remind one of mediæval Italy; yet others that savour of Canada or Australia, of feudal Germany and feudal Japan, of barbaric Asia and barbaric Africa. Yet the whole, as a whole, is original and fantastic—a fairy world of real human beings, with a story of real human aspirations and endeavours. It is not unreal, in spite of its impossibility. The plot itself, if plot it can be called that plot has none, is light and almost boyish; but the interest centres far more on the one main character and on the novelty of the surroundings than on any element of ordinary romance or movement towards an end. Of the two, it must be honestly confessed that part the first is distinctly superior to part the second; but all is better than any attempt in the same direction that Mr. Jefferies has yet given us; while at the same time it continually suggests the persistent idea that he has not even now fully decided on his own *métier*. All seems tentative, vague, shadowy. So individual a mind falls but ill into our conventional classifications: when it tries romances they are half science; when it tries essays, they

are half poetry; and when it tries child's books they are full of unshaped pessimistic philosophy, impossible of digestion by the crude optimism of either full-grown or half-grown children.

GRANT ALLEN.

NEW NOVELS.

A Good Hater. By Frederick Boyle. In 3 vols. (Bentley.)

Lil Lorimer. By Theo Gift. In 3 vols. (Ward & Downey.)

The Old Corner House. By L. H. In 2 vols. (Kegan Paul, Trench & Co.)

Trajan. By H. F. Keenan. (Cassell.)

The Money-makers: A Social Parable. (Appleton & Co.)

Benjamin: A Sketch. By R. & A. (Griffith, Farran, & Co.)

Doing and Undoing. By Mary Chichele. (Kegan Paul, Trench & Co.)

A Future on Trust. By Lina Nevil. (Maxwell.)

Recalled. By Charles Stewart. (Sampson Low.)

A Good Hater bears marks of the military pen. The plot is a good one, and apparently original. One Sergeant Raikes dying in India wills away his money from his wife and children to his benefactor, Major Saxell, disclosing his wife's guilt and the reasons of his flight from home. The wife, Mrs. Acland, had since flourished as a wealthy and irreproachable matron, admirable in every respect, one who, as her son said, "if her house was blazing, would not forget to send for beer for the firemen." The major, of course, soon foregoes his claim, falling in love with Miss Acland; but, then, by the will the claim reverts to his grasping old mother, and, after her, to Chelsea Hospital. Here the plot breaks down. The shifting claims and the clashing interests of the various parties are dealt with at undue length, since, after all, the real father is discovered by his son in quite a new quarter. Many of the characters are original and soberly drawn. Mrs. Saxell, the selfish, extravagant, suspicious, harsh mother, for whom the needy Major denies himself everything, is the best. Mrs. Acland is a more difficult study, probably well defined in the author's mind, but inadequately elaborated in the book. The same may be said of her daughter, who as the story advances dwindles into the usual amiable and pig-headed perfection. The development of the other girl, Grace, is carefully traced to the end. Few men could have caught the delicate shades of good and bad in this common but intangible type of woman. As to the Major, it is a pleasure to read about such a man, generous and affectionate, yet perfectly shrewd and business-like. The third volume contains a valuable episode, a visit to Coomassie and to the court of a neighbouring king, the white Quantiah Kutlah, who turns out to have been one Mr. Cutler, a defaulting clerk from the coast. It is long since we have read anything so graphic and picturesque as these scenes of savage life. The philosophical reflections upon barbarism and civilization (chap. vi.) will amaze most and shock some. Those to whom such a line of thought

is more familiar will thank Mr. Boyle for the grave tone of conviction in which he expresses it.

It is to be regretted that when Miss Gift found out that the title *Lil* had been already appropriated she changed it to *Lil Lorimer*, because as soon as the odious Max comes on the scene the reader knows that poor Lil Hardy is doomed to become his wife. She is the flower of a flock of three English sisters growing up motherless and practically fatherless in a city on the river Plate. It is a singular study—probably from life—of these girls mixing on the one side with Spanish society and on the other holding a sort of flirting salon for the English naval officers—the jovial yet shrewd Lisbeth, the precocious little minx Loo, and the simple, sincere Lillian, who craves for the better surroundings of which she is worthy. The jarring note of Scotch goodness is soon struck, but proves a false alarm. A holy Commodore, struck with Lil's resemblance to his "winsome wee lassie" (who, in spite of these disgustingly affected epithets, turns out to be quite a stalwart Caledonian), makes pious love to Lil in secluded and picturesque spots. When, as his tones become more tender and her blushes deeper, she murmurs evasively "You mean—friends," and he replies gravely and simply "I mean One who is her best Friend," small blame to Lil if she rises in agitation, and suggests that it is time to go home, and gives up her heart to the awkward preacher out of season. Fortunately, he is stabbed soon after, and, though the scene shifts in the third volume to Berkshire, we never once get farther north. Apart from the story, the pictures of life, both in Monte San Felipe and at the Logans' cattle station, are extremely interesting. Three Spanish old maids named Madrera, almost paupers, but proud, beneficent, cheerful, and fond of society, are simply charming. Max Lorimer, the handsome, conceited, bad-tempered hero, is even more repulsive than the author supposes—he is vulgar and commonplace. He brings his wife to England and bullies her. The inherent vice of the plot now begins to tell. After the pious Melville was stabbed by Lil's Spanish suitor while throwing flowers up to her window, his rigid Scotch friend had called and cursed her (most coarsely) for seducing the saint from his "lassie" and to his death. Lil takes this rubbish to heart, blames herself needlessly, and so, when she finds that the "lassie" is her spouse's sister, shrinks from telling the story. Hence her terror at meeting the sister—who is, by the way, a very beautiful and noble character—and the final catastrophe when her enemy, the rigid captain, arrives to expose her. Max curses her brutally; she flees, attempts suicide, is hunted out in obscure lodgings at Southampton—terrible illness, premature confinement, death of the baby, and the dawn of a new life for the wife, much altered for the worse in appearance, and the husband more or less for the better in manners. All this is sadly exaggerated and painful. The stabbing was purely incidental to the flirting, for which, indeed, so far as we can see, the whole blame rests on Melville's too impressively scriptural modes of address to young ladies.

The Old Corner House is an eligible feminine sort of tenement. The rooms, of course, as in other books, show the "womanly touches," the "elegantly disposed female trifles," &c., which are popularly supposed to lend refinement, but which are really enough to vulgarise and damn any interior. The grammar is sometimes rather insecure; for instance, in the apartment where "fire, lights, food, and people had risen the temperature." The house enshrines a bad father, a godly sister, Lina, and a godless one, Olive. This fair *mondaine* marries for money, flirts with her husband's youthful cousin, privily and in disguise taking him out for a day in the country. After dining at the charming rustic inn, they lose the train to town. Her husband will have missed her. They will be found out. They catch the last train, and are smashed in a collision. The foolish youth succumbs. Olive, after hovering between death and madness, is reconciled to her husband after a fashion. After all, the exemplary Lina scarcely surpassed her in discretion, allowing a man who made love to both of them to bring her home from the theatre, and then sit up alone with her over tea and improving conversation till 3.30 a.m. Later on, visiting the Coliseum with a large party, she thinks proper to loiter behind the rest to take a nap on a dangerous staircase, gets locked in for the night, sees a grand Roman vision, but somehow does not catch the Roman fever. There is some good in the book, but it is badly planned and depressing.

Mr. Keenan's Gallo-American novel is quite readable if one skips all the silly, affected conversations which we are told "kept up the tonic quality of the life of the château." The remaining half of the book reminds us a little of Mr. Jenkins's successful, and still more of Lord Lytton's dismal, imitation of a French novel. The many heroes and heroines are all Americans, perfect Anakim in strength, beauty, intellect, and dollars. The scene is Paris; the time 1870 and 1871. Hence, the oft-told tale of the falling empire, the war, and the Commune, are woven in much as we read them in the special correspondence, except that the Anakim seem to have been the real wire-pullers, making the Revolution, negotiating with Bismarck, saving the Empress, &c. The narrative is brisk and the incidents often exciting, but the garbling of history quite shameful. Common decency, if not respect for misfortune borne with dignity, should have forbidden the impertinence of the imaginary scenes in which the Empress is made to talk at length and act as a mere character in a novel. How far the author is to be trusted is apparent from his blind following of the rhodomontade of French newspaper gossip about the splendours of the St. Cloud fêtes, and such tales as that of Baron Rothschild melting down his gold service after it had been consecrated by imperial use. Still, there remains much to like in the story, much that is bright, and generous, and inspiring; though it cannot prevent us from smiling at all the jaunty ignorance, tall talk, and obscure omniscience, or from echoing the hero when he exclaims, "Well, I own that you are talking Greek to me with your orphics, enigmas, and what not. Who is the Sibyl, if these are orphics—you or I?"

The Money-makers is evidently the work of a journalist of some Western State. It relates the rise, progress, and triumph of a model editor, and deals with millionaires, rings, bonanzas, trade strikes, and American corruption—moral, political, and financial. A gruesome exposure, indeed. Without much other merit, the book has all the mysterious fascination one feels in reading some unfamiliar language without a dictionary. The most unusual and portentous words are used again and again in quite different senses, or in some new sense of the author's invention. A singular obscurity also reigns over the connection of clauses and sentences, owing to poetical license in the interchange of conjunctive and disjunctive particles. Each page presents its peculiar crux. Curiously enough, instead of repelling, this bombastic ignorance leads one on. Naturally, the Money-makers, like the Trajans, say "quit" for "quitted"; but why "pendulate" for "vibrate"? *Pendulare* is too low Latin even for Du Cange.

Without much interest beyond flirtation, *Benjamin* is a more or less harmless book, correctly and pleasantly written.

Doing and Undoing is very similar, but more religious and more melancholy. The binding is pretty.

The reader may safely take the *Future on Trust*. It is not worth reading.

But *Recalled* is far worse. Mr. Stewart tells us that he "had christened his embryo book" before *Called Back* appeared. "The first part of the book had then been hatched;" but he "could not induce the latter half to break the shell until quite recently." Since the title is merely suggested by (or suggests) an isolated chapter far on in the book, where the heroine quietly steps out of her unclosed coffin in the convent "situate in the Lower Alps," and takes the next train, surely it could have been changed. It is long since we have seen such a farrago of stale incident, false sentiment, and inflated language. The rhapsodies at the foot of the Theban Memnon almost approach the tinsel trumpery and rhetorical insincerity of M. Renan's prayer to the Athene of the Parthenon.

E. PURCELL.

FRENCH AND GERMAN SCHOOL BOOKS.

Voltaire — Histoire de Charles XII. Edited, with Historical and Grammatical Notes, by G. Eugène Fasnacht. (Macmillan.) Voltaire's *Charles XII.* has of late years somewhat undeservedly lost the place which it once held as a favourite French reading-book in English schools. It is to be hoped that M. Fasnacht's handy and excellent little edition will contribute to restore in this country the popularity of a work which, so far as purely literary qualities are concerned, will always rank among the classic models of historical composition. The present edition differs from the many which have been previously published for use in schools, in containing many useful notes on the history, as well as on difficulties of grammar and idiom. Voltaire's inaccuracies in names and dates are corrected (within square brackets) in the text, and mistakes relating to the history are pointed out in the notes. We observe one or two oversights. In the note to p. 28, ll. 7-10, the name Fryxell is erroneously printed

in "clarendon," as if it were a quotation from the text. The explanation given of "Alexio-vitz" is not quite correct: "witsch" is not the Russian word for son. The Russian words and names quoted are rendered in German orthography, which in a book for English readers is misleading and inconvenient. On the words "la solitude des Gètes," the editor speaks of "the Getae (Latin Daci)," which conveys a wrong impression. The grammatical and lexical notes are uniformly excellent, though perhaps hardly sufficiently numerous.

A Grammar of the German Language for High Schools and Colleges. By H. C. G. Brandt. (Putnam.) A want which has been extensively felt among teachers is that of a German grammar for English students, written on a really scientific method, and embodying the results of modern philological investigation. This want Prof. Brandt has endeavoured to supply in the volume before us. The work is divided into two parts. The first, which contains 154 pages, is occupied with the exposition of the empirical phenomena of the modern language, remarks bearing on points of history or comparative Teutonic philology being introduced only where they serve to explain a seeming anomaly. The second part, under the title of "Advanced Grammar," consists of 110 pages. It contains a scientific analysis of the phonetics of modern high German, an account of the history of the language and its relation to the other Teutonic dialect, and a treatise on the accident from the point of view of comparative philology. On the whole, we consider this decidedly the best manual of its kind that has been published in English. Its principal fault is the excessive conciseness of its statements. In the hands of a teacher who is an accomplished philologist, this fault will not greatly affect the usefulness of the book; but unfortunately, such teachers are rare, and the student who has not such aid will certainly often find himself at a loss to know what the author means to say. We note also, in Prof. Brandt's English sentences, a frequent occurrence of German idioms, such as the phrase "belongs under," and the peculiar use of "still" and "already." The typographical signs employed to denote derivation, equivalence of forms, and the like, are (probably through errors of the press) in many cases erroneously employed: e.g., in section 411, it seems to be implied that the Teutonic *fathar* is derived from the Greek *πατήρ*. The mark + is, very inconveniently, employed for two wholly different purposes; it sometimes denotes the addition of an inflexional letter or syllable, and sometimes it is placed between two words in different dialects to indicate their etymological equivalence. Occasionally the dash (—) is, without any discoverable reason, substituted for + as a mark of etymological identity. We are glad to observe that the new "official" German orthography is employed throughout the book.

Musset's "*On ne badine pas avec l'Amour*" and "*Fantasio*." Edited by W. H. Pollock. (Oxford: Clarendon Press.) The Clarendon Press have followed up their editions of "*Les Précieuses Ridicules*" and "*Le Barbier de Séville*" by two plays of Musset, "*On ne badine pas avec l'Amour*" and "*Fantasio*," to which Mr. W. H. Pollock contributes prolegomena and notes, and Mr. Saintsbury, the editor, prefixes his essay on the progress of French comedy. Mr. Pollock's sketch of Musset's life and writings is slightly filled out from his article in the *Encyclopaedia Britannica*, and he adds a brief note on the stage in the time of Musset, and introductions to the special plays, which are all well fitted for their purpose. With the notes he is less successful. Note-writing is an art not to be achieved without practice. That Mr. Pollock

has been hard put to it to construct the three pages which are divided between the two plays the following quotations will show:—"Pécore (Lat. *pecus*) = 'dolt'—a person with no more intelligence than custom attributes to an animal," which piece of psychology does not add much to the dictionary explanation "ass." In the same way "calembour" (Dict. "pun") is set forth as "a word-play depending on likeness in sound and unlikeness in meaning," and "*coup de l'étrier*" ("stirrup-cup") is amplified into "the last draught drunk before setting out afresh on a journey undertaken." Style is out of place in annotations. A judicious editor would have reduced these by a page.

Mademoiselle de la Seiglière. With Notes by H. C. Steel. (Macmillan.) Sandeau's comedy is just the kind of French book for school reading, and Mr. Steel has edited it very carefully with notes, both grammatical and historical. He is evidently accustomed to teaching, and knows which things are likely to be difficult. It is plain, also, that he is at home in his subject. The editing could hardly be better done.

Hints on French Syntax, for the Use of Merchant Taylors' School. By F. Storr. (William Rice.) This is a useful and thoroughly practical little book, containing brief observations on the points of French syntax, with regard to which learners are most liable to fall into mistakes. The book is interleaved with blank paper, on which the pupil is expected to note down such illustrations of the several rules as occur in his reading.

Ausgewählte Reden Mirabeau's. Erklärt von H. Fritsche, Direktor der Friedrich-Wilhelms-Schule zu Stettin. Erstes Heft. (Berlin: Weidmannsche Buchhandlung.) The idea of editing Mirabeau's speeches for use in schools is an excellent one, which it is to be hoped may be soon followed in England. The sermons of the great preachers of France are well known in this country, and selections from them largely used in schools, and yet a knowledge of Bossuet and Massillon, Bourdaloue and Fléchier would by no means give a fair insight into the history of French eloquence without some acquaintance with the great political orators of the Revolution. Of them two stand out supreme—Mirabeau and Vergniaud—both excelling in power and command over words, and in the clear grasp of principles; but the oratory of both is alike unknown in this country. Mirabeau's eloquence was a great political power. He was able, by its means, to settle, for the time at least, even such momentous questions as that of the right of declaring peace and war, while he did not despise smaller questions, such as that of mines. That his speeches were written for him, most people know by this time; but through them all appears the fire of his eloquence, and his spirit penetrated his secretaries. On this curious question, as well as on the life of Mirabeau, Herr Fritsche has commented with German thoroughness, and it may be said fairly that no improvement could well be made in it, and that a translation of it would make a valuable French school-book for English school-boys.

WE have also received: *Key to Jerram's Miscellaneous Sentences for Translation into French*, by Moreau de Bauvière (Longmans); *The Rules of the French Language*, by C. A. Chardenal (Collins); *How to Begin French: an Educational Essay*, by G. A. Schrupf (Hertford: Austin); *A Practical Guide to German Conversation*, by Karl Gengnagel (Reading: Lovejoy); *A Book of Rules on the Gender of French Nouns*, by Paul Barbier (Cardiff: Norton); *The Oxford and Cambridge French Reader*, in two parts or years, by Frederic Hunt (Hachette); &c., &c.

NOTES AND NEWS.

MR. J. A. SYMONDS is engaged upon the sequel to his *Renaissance in Italy*. This book will deal with the period between 1530 and 1600. Mr. Symonds proposes to treat of the changes effected in Italian politics, society, and culture by the Spanish ascendancy and the Catholic revival. He will probably call the book *Italy and the Council of Trent*.

CAPT. BURTON informs us that, having been unable to come to London until May, he has been obliged to change his plan, and instead of bringing out three volumes of his translation of the *Arabian Nights* in spring he will bring out five in summer. He is now working at his seventh.

AMONG the volumes announced as in preparation for the "Parchment Library" are *Selections from Burns* and *Selections from Scott*, both edited by Mr. Andrew Lang.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish, early in the autumn, the English edition of the *Life, Letters and Journals of the Late Henry Wadsworth Longfellow*. The work will be edited by the brother of the poet, and will be in two volumes, with portraits and numerous illustrations.

MESSRS. C. E. WEBSTER & Co. of New York, will shortly have ready the first volume of General Grant's *Personal Reminiscences*. The work is to consist of two volumes of about 500 pages each, and will be sold only to subscribers.

UNDER the title of "The Imperial Parliament" Messrs. Swan Sonnenschein & Co. are about to issue a series of shilling volumes on current political topics, edited by Mr. Sydney Buxton, and written by politicians who are recognised as authorities on the subjects of which they treat. The first volume, to be published immediately, will be *Imperial Federation*, by the Marquis of Lorne. The two next volumes, which will follow shortly, are *Representation*, by Sir John Lubbock, and *Local and County Government*, by Messrs. W. Rathbone, A. Pell, and F. C. Montague. The other books of the series which have been arranged for, and which will appear in the course of the summer and autumn, are *Local Option*, by Mr. W. S. Caine, and Mr. W. Hoyle; *Women's Suffrage*, by Mrs. Ashton Dilke and Mr. W. Woodall; *Disestablishment*, by Mr. H. Richard, and Mr. Carvell Williams; *Leasehold Emfranchisement*, by Mr. H. Broadhurst and Mr. R. T. Reid; *Taxation and Tariff*, by Mr. Baxter, and *Reform of the House of Lords*, by Mr. James Bryce.

THE issue of the Folk-Lore Society for the current year will be *Folk-lore and Provincial Names of British Birds*, by the Rev. C. Swainson.

MESSRS. HURST & BLACKETT have in the press the following novels: *The Recollections of a Country Doctor*, edited by Mrs. J. K. Spender, in 3 vols., and *Madame de Presnel*, by Miss E. Frances Poynter, in 2 vols.

THE *City Press* states that the Library Committee of the Corporation has appointed a special sub-committee to consider the advisability of providing fuller representation of foreign literature, in the original, on the shelves of the Guildhall Library.

MESSRS. J. & R. MAXWELL are about to issue in one volume, and in cheap form, *Life in the Ranks of the British Army*, a narrative of scenes, incidents, and adventures of special interest at the present time.

London of To-day, an illustrated handbook dealing chiefly with the amusements of the London Season, by Charles Eyre Pascoe, will be published immediately by Messrs. Sampson Low in London, and Messrs. Roberts Brothers, of Boston, in America.

M. A. QUANTIN will publish during this year an *édition définitive* of the works of Gustave Flaubert. It will be in eight volumes, and will contain the entire literary remains of Flaubert, with the exception of the correspondence, which is to be published subsequently.

Tent and Saddle Life in the Holy Land is the title of a work by the Rev. Dr. Van Horn, which will be issued immediately by the American Sunday-school Union.

MR. FREDERICK LAMBRIDGE's new volume of poems, *Sent Back by the Angels*, and other Ballads of Home and Homely Life, has been issued this week by Messrs. Fletcher & Co., of Leeds. Many of the poems are reprinted from *Good Words*, *Time*, *Eastward Ho*, *London Society*, and other periodicals.

MRS. CAUMONT, whose story, "Uncle Anthony's Note-book," met with favour from young readers, will shortly issue her first novel under the title of *Wilbourne Hall*. The plot is laid partly in London, partly in the rugged scenery of the South coast. Mr. T. Fisher Unwin is the publisher.

MESSRS. J. & R. MAXWELL announce for early publication *Misogyny and the Maiden*, by Yense, author of *Beaulieu*; and *Nell Fraser*; or, *Thorough Respectability*, by E. Iles, author of *Guy Durrell's Wives*.

A MR. EDMUND P. VINING has made an addition to the long list of paradoxes about early discoveries of America. The title of his forthcoming book is *An Inglorious Columbus*, or evidence that Hewui Shan and a party of Buddhist monks from Afghanistan discovered America in the fifth century. Messrs. Appleton are the publishers.

THE Société des anciens Textes français has just issued to its subscribers Vol. VII. of the *Miracles de Notre-Dame* and *Le Dit de la Panthère d'Amour*, by Nicolas de Margival. The next publications of the society will be the second volume of the *Chronique du Mont St. Michel* and the collection of early versions of the Gospel of Nicodemus.

M. EUGÈNE VEUILLOT intends to publish two unfinished works of his brother, Louis Veillot. The titles are *Les Cyniques* and *Choses de la Vie*.

THE *Life of N. P. Willis*, by Prof. H. A. Beers, of Yale College, will speedily be added to their "American Men of Letters" series by Houghton, Mifflin & Co.

"TWIXT LOVE AND DUTY," a new serial story by Tighe Hopkins, with illustrations by F. Dadd, will be commenced in *The Leisure Hour* for May.

MESSRS. G. P. PUTNAM'S SONS add to their spring announcements the following: *Hunting Trips of a Ranchman*, by Theodore Roosevelt; and *Afghanistan and the Anglo-Russian Dispute*, by Theo. F. Rodenbough, Brevet Brigadier-Gen., U.S.A. The latter is a concise sketch of Russia's advance in Central Asia, and will be accompanied by maps and illustrations.

ON May 1 the Society for Promoting Christian Knowledge will commence the publication of a new periodical called *The Child's Pictorial*: a Monthly Coloured Magazine. It will be printed in colours, and is intended for children between the ages of four and eight years. The letterpress will include contributions from Mrs. Ewing, Mrs. Molesworth, the Rev. J. G. Wood, Miss Bramston, Mrs. Sitwell, and others. The illustrations are from designs by Mr. W. J. Morgan, Mr. Gordon Browne, and other known artists. It is stated that this will be the first coloured magazine published in this country.

THE New York *Critic* of April 4 reports in full Mr. Henry Irving's address to the Harvard

students on "The Actor and his Art," which occupies seven columns of the paper. It displays a degree of literary skill which Mr. Irving's former appearances in print had certainly not prepared us to find.

MESSRS. R. ANDERSON & Co., of Cockspur Street, have sent us the first issue of an *Indian Press Guide*, which they purpose to publish yearly. According to a rough calculation, it contains information about no less than five hundred newspapers and other serials printed in the East. Ceylon, the Straits Settlements, Borneo, and the Seychelles are included, but apparently not China, Japan, or Mauritius. It is somewhat surprising to find that Calcutta has seventy-seven papers, being nearly twice as many as Bombay, and that Madras presses Bombay very closely. Concerning Cashmere and Perak, it is carefully stated that they have no newspapers. The regular price of Indian daily papers, printed in English, is sixpence. The cheapest vernacular paper seems to be the Bombay organ of the Salvation Army, called the *Jangi Pokar*, which can be bought for one and a half farthings. The subscription to the *Dinavurthamony* (not "worth the money") is—"to nobles, 17 rupees; to officials under 100 rupees salary, 12 rupees; to all others, 6 rupees." The preponderance of compounds of "Akhbar" in the titles of the native newspapers is very noticeable.

MR. JAMES M. SWANK, of Philadelphia, is preparing *A short History of Iron in all Ages*, and particularly in the United States for three hundred years, from 1585 to 1885.

THE forthcoming number of Mr. Walford's *Antiquarian Magazine* will contain an article on "The Playhouses at Bankside in the Time of Shakespeare," by Mr. William Rendle, the author of *Old Southwark and its People*.

MESSRS. D. APPLETON & Co., of New York, announce for early publication the *Essays and Speeches of Jeremiah S. Black*, who was Attorney-General under President Buchanan.

It is our pleasant duty to call attention to a model guide-book—*Epping Forest*—by Mr. Edward North Buxton, which has just been published in a cheap edition by Mr. Stanford. The directions to visitors, the historical gossip, and the information as to natural history are precisely what is wanted for the purpose. Where all is so excellent, we would select for special praise the novel system by which the maps are subdivided into blocks of half a square mile, so that a stranger may always determine his exact position with the help of a compass. We sympathise with Mr. Buxton in his hope that the polecat may be reintroduced into the forest, though he is inconsistent with himself in approving the order that has gone forth from Guildhall for the destruction of the jay.

ORIGINAL VERSE.

ELIZABETH BARRETT BROWNING.

No woman's voice at once so sweet and strong,
Of such rare compass, charms us with its lays;
What tones less clear than thine may sing thy praise,
As doth befit thee, peerless Queen of Song?
When thy soul passed, was there, amid the throng
Of tuneful sisters, none to stand and gaze,
And catch thy mantle falling in the ways
Which thy pure feet no more shall pass along?

I had given all that women most desire,
Those tender hopes that, cherished in the breast,
Transfigure life: all, for the power alone
To snatch one dying ember from thy fire;
To learn one note less sweet than all the rest;
To reach the lowest footstep of thy throne!

MARY GRACE WALKER,

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- JONST, W. Um Afrika. Köln: Du Mont-Schauberg. 3 M.
 LEVIAUX, Alph. Le Théâtre de la cour de Compiègne pendant le règne de Napoléon III. Paris: Tresee. 3 fr. 50 c.
 MONUMENTS religieux de Paris. T. II. Fasc. 1. Paris: Pion. 3 fr.
 RIEBROK, E. Die Hügellstämme v. Chittagong. Ergebnisse e. Reise im J. 1882. Berlin: Asher. 60 M.

HISTORY, ETC.

- ABRAHAM, F. Valletius u. die Parteien in Rom unter Tiberius. Berlin: Gaertner. 1 M.
 HIRSCH, F. Die ersten Anknüpfungen zwischen Brandenburg u. Russland unter dem grossen Churfürsten. Berlin: Gaertner. 1 M.
 REIFMICH, Zur Geschichte d. ostgothischen Reiches in Italien. Gross-Schlitz. 1 M.
 SUTTNER, G. Fhr. v. Die Garelli. Ein Beitrag zur Culturgeschichte d. 17. u. 18. Jahr. Wien: Gerold. 10 M.
 WISBAUM, W. Die wichtigsten Richtungen u. Ziele der Thätigkeit d. Papstes Gregors d. Grossen. Leipzig: Fock. 1 M.
 WOLFF, G., u. O. DAHM. Der römische Grenzwall bei Hanau m. den Kastellen zu Rückingen u. Marköbel. Hanau: Alberti. 4 M.

PHYSICAL SCIENCE.

- BIZZOZERO, G. Flora Veneta crittogamica. Vol. I. Funghi. Milan: Hoepli. 15 L.
 CARRIÈRE, J. Die Schorgane der Thiere, vergleichend-anatomisch dargestellt. München: Oldenbourg. 9 M.
 CLAUD, C. Neue Beiträge zur Morphologie der Crustaceen. Wien: Hölder. 12 M.
 FRITSCH, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. 2. Bd. 1. Hft. Prag: Kohnke. 32 M.
 HATSCHEK, B. Zur Entwicklung d. Kopfes v. Polygordius. 2 M. 40 Pf. Entwicklung der Trochophora v. Eupomatus uncinatus Philippi. 9 M. 60 Pf. Wien: Hölder.
 HIERONYMUS, G. Ueb. Rafflesia Schadenbergiana (Güppert). Ein Beitrag zur Kenntnis der Cythaceen. Breslau: Schletter. 1 M. 50 Pf.
 HORNES, R., u. M. AUNGER. Die Gasteropoden der Meeres-Ablagerungen der 1. u. 2. miocänen Mediterran-Stufe in der oesterreichisch-ungarischen Monarchie. 5. Lfg. Wien: Hölder. 16 M.
 SALMONOWITZ, S. Beiträge zur Kenntnis der Alcaïde d. Aconitum Lycocotum. II. Myocotin. Dorpat: Schnakenburg. 1 M.
 ZOFF, W. Zur Kenntnis der Phycomyeten. I. Zur Morphologie u. Biologie der Ancylisten u. Ohytridiaceen, zugleich e. Beitrag zur Phytopathologie. Leipzig: Engelmann. 14 M.

PHILOLOGY, ETC.

- BANGERT, A. De fabula Phaethontea. Leipzig: Fock. 80 Pf.
 BREINHARDT, K. Das Trankopfer bei Homer. Leipzig: Hinrichs. 1 M. 80 Pf.
 BUERMANN, H. Die handschriftliche Ueberlieferung d. Isokrates. I. Berlin: Gaertner. 1 M.
 DELBRÜCK, B. Die neueste Sprachforschung. Betrachtung ü. G. Curtius' Schrift zur Kritik der neuesten Sprachforschung. Leipzig: Breitkopf & Härtel. 1 M.
 FRÉDÉRICI, J. Die durch Averroes erhaltenen Fragmente Alexanders zur Metaphysik d. Aristoteles, untersucht u. übersetzt. Mit Beiträge zur Erläuterung d. arab. Textes v. Fränkel. Berlin: Dümmler. 3 M.
 JORDAN, M. Symbolae ad historiam religionum italicarum alterae. Königsberg-I.-Pr.: Hartung. 2 M.
 LEYDE, L. De Apolloni Sophistae lexico homerico. Leipzig: Fock. 80 Pf.
 LUEBBERT, E. Meletemata de Pindaro nomorum Terpanidimitatore. Bonn: Cohen. 1 M.
 MICHAELIS, C. Th. De Plutarchi codice manuscripto Seitenstetensi. Berlin: Gaertner. 1 M.

CORRESPONDENCE.

H. A. J. MUNRO.

Trinity College, Cambridge: April 11, 1885.

I have read with pleasure Mr. R. Ellis's notice of my friend Mr. Munro in this day's ACADEMY. He seems to me to have done full justice to Munro as a Latin critic, and on this point his opinion is entitled to as much weight as that of any other English scholar could be. But in common with all who have spoken of the man we have lost, he takes no notice of his contributions to Greek criticism. Those who are ignorant of his merits in this department of scholarship will do well to examine a paper, signed with his name, in the Cambridge Journal of Classical and Sacred Philology for 1865, an excellent piece of criticism on the now admittedly spurious fifth book of the so-called Nicomachean Ethics. I remember talking over this with the late Archdeacon Hare shortly before his death, who on the strength of this

article predicted Mr. Munro's future eminence among English scholars. In the Journal of Philology for 1868, No. II., p. 81, Munro contributes a discussion of Aristotle's Problemata 19. 12, containing remarks on the music of the Greeks.* For many years after this date he confines his discussions to Latin literature; but in the tenth volume of the same periodical he surprised us by a critical examination of the Fragments of Euripides. His emendations appeared to me well worthy of his reputation, and I cannot doubt that many of them will find their way into future editions.

Enquiry has been made as to a fourth edition of his *Lucretius*, which some of his Trinity friends hoped, and indeed believed, that he was preparing when he suddenly left Cambridge for Rome; but there is no evidence at present in our possession that he had even made a beginning of his work.

W. H. THOMPSON.

THE MERTON PROFESSORSHIP OF ENGLISH LANGUAGE AND LITERATURE.

Cambridge: April 4, 1885.

The announcement of the proposed Merton Professorship of English Language and Literature has caused much surprise. It is difficult to know what it can really mean, and many would be glad of further light upon the subject. Though I am not personally interested in this matter, I naturally take the deepest interest in it.

The difficulty resides in the word *and*. It seems inconceivable that, in these days of rapid increase in knowledge, anyone can be found who is really fit to be at once a Professor of the English Language and a Professor of English Literature. If any such phoenix exists, he must certainly be worth £900 per annum. One could understand a proposal to establish two Professorships at £450 a piece, or a proposal to establish a Professorship of English Literature at (let us say) £600 or £700 per annum, at the same time handing over the residue to the Professor of Anglo-Saxon. But, as the proposal stands, we shall clearly have one of three results. Either the professor will be a man who undertakes both of these departments (and who can really do this?), in which case he will command but little authority; or we shall have a real professor of the language, who will, of course, not pretend to be also an authority on the literature; or lastly, the same result, *mutatis mutandis*. Surely it will be a great help to intending candidates to be told which of these three kinds of men is to apply. At any rate, the first professor will never have a successor with the same title, since time will inevitably show the absurdity of it.

WALTER W. SKEAT.

THE LINDSEY SURVEY.

Brighton: April 1, 1885.

Mr. Freeman has rightly directed our attention to the interest surrounding the English element in the Lincolnshire landowners recorded in *Domesday*. "The amount of land and of authority," he writes (*Norm. Cong.*, iv., 216), "which remained in English or Danish hands in Lincolnshire and the Lincolnshire boroughs is very remarkable." Some of the names recorded, moreover, arouse a special interest. Everything, therefore, that can serve to throw light on the position and fate of this native element must possess a peculiar value. Fortunately we have in this case a means which we have, perhaps, in no other, of penetrating the darkness by which *Domesday* is succeeded, and

* An article on the proper arrangement of the Books of the Politics, which I remember, I have not been able to find. It may possibly lie buried in some volume of the Cambridge Philosophical Transactions.

tracing the fate of the English landowners. This is the *Survey of Lindsey* (temp. Henry I.) lately edited by Mr. Chester Waters, and appropriately dedicated to Mr. Freeman. Though Mr. Waters's introduction to the *Survey* is comprised within a few pages, we see by the allusions in every line, as well as by the notes to the text, that it must be the work of one whose acquaintance with early Lincolnshire genealogy can only be described as marvellous.

I would venture, then, to ask a few questions relative to "Osbern the Sheriff," of whom Mr. Waters suspects that he

"was of English descent or connexions, and that he was related to Colswain [Mr. Freeman's 'Colswegen']; but he was one of those personages of the local importance in his own time of whom little is recorded."

I hope that Mr. Waters may be induced by my enquiries to place at our disposal a little more of the vast stores of information he must possess on this instructive *Survey*.

We read, at p. 6, of Osbern's *Domesday* holding that "the tith, which Osbern transmitted to his sons, was the reward of his official services as Sheriff of the county." What is the evidence for this important fact, and how, I must add, came *Domesday* to record a holding conferred for services as sheriff not performed till "after the accession of Henry I." (p. 14)? Secondly, we are again told on p. 8 that Osbern's *Domesday* holding passed to his "sons," William Torniant and Richard of Lincoln, yet, according to the *Survey*, no part of it passed to Richard of Lincoln. Nor was Richard's holding 5 bovates, as stated in Mr. Waters' calculations on p. 9 and p. 11, but 2 bovates, as correctly (teste Mr. Greenstreet's autotypes) given in the text (p. 34). Nor can we see how it is identified as having been held by Roger of Poitou (p. 11). Thirdly, as to William Torniant (or Turniant). What is the evidence that he was the son of the sheriff, and, as a corollary, that the latter's "family name seems to have been Torniant" (p. 14)? Richard of Lincoln is repeatedly so described, but William Torniant never, though his name, in the *Survey*, occurs several times. If, as stated on p. 11, his holding of 3 carucates was co-extensive with that of Osbernus Presbyter in *Domesday*, it might constitute a presumption for the fact. His holding, however, is shown by the *Survey* to have been 3 carucates and 3 bovates (i.e., 3½ carucates), Mr. Waters having apparently overlooked either his "3 bovates in Newton" (p. 25, erroneously reckoned as 2 bovates on p. 51) or his "3 bovates in Grassby" (pp. 31, 56), and of these, moreover, only 2 carucates had been held by Osbern in *Domesday*. Nor had Osbern, apparently, anything to do with the 6 bovates which William Torniant seems, in addition to the above, to have held as an undertenant (p. 21), though his name is not to be found in Mr. Waters's list of undertenants (p. 44).

It will be seen that we have much here that requires to be cleared up, and I cannot but think that an explanation of these difficulties would lead, if Mr. Waters can be prevailed upon to give it, to some instructive and interesting results.

J. H. ROUND.

THE SQUIRE PAPERS.

Bottesford Manor, near Brigg: April 4, 1885.

I have for many years held a most firm conviction that "The Squire Papers" are not genuine documents, that they were not only not written by Oliver Cromwell, but that they are the production of some one of a much later time. The longer I live, and the more I read the literature of the civil war period, the stronger this conviction grows. To my ear not one of the letters has the true seventeenth century ring about it. Anyone who has not made up his mind about the matter may consult

with advantage a table of Puritan Christian names which I published in the *ACADEMY* of July 24, 1875, p. 92. He will see there that Biblical Christian names were not much more common in the Civil War time than they were in the middle of this century. If he compares my lists with those in the Squire papers he must come to the conclusion, either that the latter are forgeries, or that there was some strange chance which ordered things so that a most unaccountably large share of Biblical Christian names fell to the few persons of whom we have a catalogue. The latter explanation I believe to be impossible. It is, however, quite reasonable to suppose that a forger who believed that Biblical names were very common in the Puritan armies, when manufacturing lists of names, should have used such names freely.

Another fact weighs with me, but here I admit that the evidence is not nearly so conclusive. In the letter dated "11th November, 1642" this passage occurs: "Tell Rainsborough I shall see to that matter of his; but do not wrong the fool." Rainsborough is, of course, the equivalent for the family name, which is correctly spelt Rainborowe. Of Thomas, the most noteworthy of the race, I have compiled a memoir (*Archæologia*, vol. xlv., p. 7.), and at the time I was at work on this was at much pains to hunt up everyone who bore the name. I have good reason for believing that the Rainsborough mentioned here cannot have been either Thomas Rainborowe, who was murdered at Doncaster in October 1648, or his brother William, and if it was neither of these, it seems to me highly probable that no such man existed. If he did, he has eluded my researches.

Rainborowe is a most uncommon name, indeed, it seems to have been confined to this one family only. Thomas was, however, a somewhat celebrated man: his name often occurs in the newspapers and pamphlets of the time, and is just such a one as a forger not familiar with the family history might think it quite safe to appropriate.

EDWARD PEACOCK.

Rugby: April 7, 1885.

May I call attention to one or two other points in the "Squire Papers" which seem to me to betray the nineteenth century? The slips of the writer, if slips they be, occur oftenest, as one might expect, where he tries to be colloquial.

When Dr. Murray's Dictionary is finished, it will doubtless set at rest most such questions of historical usage, though it will always be hard to prove a negative with complete certainty. Meanwhile, his first part gives nothing like the phrase "we are all alive here" (Letter III.) before Marmion, nothing even faintly similar until Richardson or perhaps Pope. It quotes "alive-like" and "alives-like" under dates 1624 and 1639, in the sense, or nearly the sense, required.

In the same letter we read that Charles I. "is more shifty" every day. When did the word "shifty" come into being? Johnson does not seem to recognise it.

Letter X. begins—"News has come in and I want you. Tell my son to ride over his men to me, as I want to see him. Tell White and Wildman also I want them." Is "want" used with an infinitive for "wish" until a much later date? Even seventy years later, when Rosalinda (*Spectator*, No. 87) says "I don't want to be put in mind," she means "I know very well," not "I do not wish to be put in mind."

Letter XVI., Cromwell says "two got shot down"; Squire endorses "we . . . got sadly mauled coming back"; and in the extract from the journal on which Prof. Gardiner made his original comment we read—"Young Oliver got

killed to death," and "30 more got killed." Shakspeare has "get quit" and Dryden "get drunk." But was "get" used with a passive participle thus in the seventeenth century? Mätzner's instance is from the nineteenth. The similarity of style between Squire and Cromwell is also striking.

Letter XXXI., "relation" is used for "kinswoman." Milton, of course, has the word in the abstract sense, "relation-ship." But when was the transference to the concrete first made? The earliest instance I can find is one in Swift quoted by Johnson, though I have a strong impression I have seen the use before that.

"Sad" is a favourite word both of Squire and Cromwell in the Squire Papers; "a sad loss," "a sad riot" in the Journal; in the Letters "this sad business" (I.), "the sad news" (II.), "your sad news" (VI.), "I sadly fear" (XII.), "sadly mauled" (Squire's endorsement to XVI.). Are these two last natural in the seventeenth century?

"Family trophies" (XV.) and "it is not improbable" (I.) also seem to me suspicious.

Mr. Rye quotes "I shall be cross." "Peevish, cross, and splenetic" in Hudibras, and "crossness" used by Burnet of Russell mean something much stronger, "perversely contradictory, cantankerous."

If I am mistaken, I am sure no one is more competent to teach me better, supposing he can take the trouble, than Mr. Aldis Wright.

In Prof. Gardiner's last letter, I presume that on the word "crabat," "levitate nostrâ donata," should read "civitate nostrâ donata."

Mr. Rye has noted the double Christian names in the list of "Scrap 4." Perhaps "Antony Ashley Cooper" led the writer astray. He knew that many double names would be absurd. There is another point in this list worth noting—the relation in point of frequency of common and uncommon Christian names. Let me compare it with Carlyle's list of the Long Parliament—a list of the same time long enough and accurate enough at any rate for this purpose. I count in this 834 names (excluding nine whose Christian names are not given). I need not say that not one has two Christian names. In these, John occurs 156 times, Thomas 101, William 87, Richard 55, Edward 46, Henry 43, Robert 35, George 25. Thus eight names make up 548 or 66 per cent. In the Squire list of troopers, the same eight names include 31 out of 149 names, or only 21 per cent. I do not imagine the common names would be less common in lower ranks of life. Of course, it would be ludicrous to expect exact agreement between two lists in such a percentage. But could the eight commonest or nearly commonest names form nearly two-thirds of one list, and just over one-fifth of another? Conversely the out-of-the-way Scriptural names of the type of Josua, Hiram, Judah, &c., amount, as I reckon them, to forty in Squire's list of troopers, whilst in the Long Parliament the only names of the kind are Gabriel, Elizeus, Isaiah, and perhaps Luke. There are other very strange names in Squire's list, such as Timon, Mores, Vilellius, Amphilius, Cladius, Promise, Pious, Ludwig Smidt, Cornelius Ypres, and perhaps Adolff Zobell are meant, I presume, for foreigners.

Note that directly Carlyle begins to press for a sight of the "Journal," he is told that it has just been burnt.

I suspect that Carlyle would have been very unwilling to disbelieve in letters attesting on the one hand, that a Royalist "shot a boy, the widow's son, her only support" (Letter XII.), and that the Ca'ndishers "slew three poor men not in arms" (XXIV.); and, on the other, that Cromwell would not allow his men "to cut folk's grass without proper compensation" (IX.) or to "drink the poor man's ale and not pay" (XIX.). In spite of his admiration of Drogheda

massacres for Irishmen and Barbadoes slavery for Royalists, Carlyle's "might is right" system of ethics was not sufficiently consistent to prevent his being pleased when the conduct of his heroes tallied with more commonplace principles. This, I take it, was the bait with which Mr. Rye's forger too surely caught him.

After all, nothing can, it seems to me, be more decisive on the main question, than the "Christmas Eve" upon which Prof. Gardiner so truly comments.

G. NUTT.

P.S.—Since writing the above, I have seen Mr. Aldis Wright's letter in the *ACADEMY* of April 11. I understood Mr. Rye to object not to the word "cross," but to its use as merely "vexed, annoyed." The word is used, as of course no one knows better than Mr. Wright, in Shakspeare, and also in Mrs. Hutchinson's Memoirs.

London: April 14, 1885.

I cannot admit that because there was a "London Lane" in Norwich 140 years ago that there was necessarily one 240 years ago—which is the point at issue. Mr. Norgate's information is probably derived from Blomefield's map published about 1741, in which the street in question is called "Cockey Lane, or Cutlers Row, or London Lane," by which I apprehend that the last was the latest name. Very careful search has failed to find any reference to a "London Lane" as early, or anything like as early, as 1643, the date on which Cromwell is supposed to have mentioned it. On the other hand, in the *Norwich Mercury* and *Crossgrove's Gazette* of 1726-8, "Cockey Lane" occurs many times.

This is, however, only a by-point, and if it turns out I am wrong as to it, I still fail to see what answer there can be to my main objection—that a list of only 149 names purporting to refer to the year 1643 includes four double Christian names, though Camden shortly before had stated that they were so rare that he could only remember two instances in all England.

Besides the proofs of the practical non-existence of double Christian names at the date in Norfolk which I gave in my last letter, I may point out that among the 842 members of the Long Parliament and of the 544 Committee men of the Eastern Association in the very year in question (all men well-to do in the world and more likely to have been baptized according to the new fashion, if it then existed) there is not a single instance of a double Christian name. Perhaps Mr. Aldis Wright will say what reply can be made to this point. Many of the Christian names of the 149 troopers, too, are extremely curious. Octavius, Septimus, Japhet, Mores, Aram, Zathu, Timon, Vitellius, Zered, Amphilius, Gordon, Cladius, Constantine, Egbert, Alwyn, &c., are not the sort of names that one would expect to find in company in 1643. Nor do I think were Scriptural names "adopted" so widely at that date that we should find Simeon, Joshua, Hiram, Judah, Joseph, Caleb, Samuel, Daniel, Jacob, Saul, Aaron, Simon, Japhet, Levi, Isaiah, Reuben, Abinadab, Abraham, Hezekiah, Abimelich, Seckhaniah, Tobias, Zechariah, Manna, Eleazer, Ishmael, Gilead, Caleb, David, Jehosaphat, Isachar and Shem altogether on one short muster-roll. It is also very noteworthy that the proportion of ordinary Christian names, such as John, Thomas, William and Henry is ludicrously small.

WALTER RYE.

THE LATE R. H. HORNE AND MR. BROWNING.

London: April 4, 1885.

I recently came across a letter addressed to me by the late R. H. Horne, which will have special interest for the Browning Society and the large and rapidly-increasing band of Mr. Browning's admirers. The occasion for the letter was a paper which I read before the

Society immediately after its formation. Mr. Horne says:

"Mr. Swinburne, in his essay on George Chapman, admirably meets and disposes of the question of 'obscurity,' so often raised against Mr. Browning, and shows that he is not obscure to those who properly study him, and are competent to understand him and the subjects he selects. 'Sordello' more especially will always be a sort of literary choke-pear and puzzle to all those who wish to enjoy a little light reading, and expect to understand as fast as they can run. This is very unreasonable. Ladies and gentlemen might just as well expect to understand Newton or Fichte while dancing a quadrille, or enjoying a race-course. Most people of the present day are much too 'fast.'

"The Browning Society has my deepest and warmest sympathy. It is far better in its spirit than to set up a statue to a man who can never be aware of the memorial. It must have been very difficult to draw up the prospectus or programme of this society; nevertheless, the task has been admirably performed. I coincide with every word of it, except the sentence which places Imagination as the handmaid of the Understanding. There could not have been made a greater mistake. Set the understanding above and before the imagination, and we could have had no Michael Angelo, no Milton, no Shakespeare, or other mighty stars. It would be like setting Charles's Wain before the stellar horses—if I may be pardoned the euphemism—or placing rule, compass, and spirit level as governors of the master-mason!"

Alluding to the well-known anecdote of Douglas Jerrold and "Sordello," Mr. Horne says that

"when Jerrold took up the poem a second time, he found there was a world of sense and new light in it. Something very like this story is told of an old Scotch lady on first opening Carlyle's *French Revolution*. She said she thought she was 'daft,' and laid down her spectacles in despair. But after a few days she said she found that 'she was nae daft, but that she had tackled a vara dee-fee-cult author!'"

I hope no apology is needed for placing this characteristic letter before your readers.

G. BARNETT SMITH.

A WORD WANTED.

London: April, 6, 1885.

To supply the requirements pointed out by Canon Taylor, viz., a word that would indicate comprehensively, *a prima vista*, the "private impressions" drawn for an author, I would suggest the word *authordraft*. This would indicate printed matter "pulled" or drafted for an author. Neither the French expression nor the German indicate this. They both will include more than *author's copies*.

If we needed a word to express what they mean, we might well call it a *Partprint*. The entire volume or issue of the *Transactions* is not printed, but only a part, separately "pulled" for those interested in the special subject, i.e., the author and others. Myself I think that this is the sense most required.

C. A. WARD.

St. John's College, Cambridge: April 4, 1885.

May I suggest to Canon Taylor the words *off-print* and *exprint* as somewhat more self-explaining than *deprint*, and at the same time rendering more closely the German *Separatdruck*. *Off-print* has perhaps the more English sound, and it is matched by the printer's word *off-cut*. *Exprint* conveniently recalls *extract*; and it is the double of *express*, as *imprint* of *impress*.

DONALD MACALISTER.

[We have received several other suggestions in reply to Canon Taylor's inquiry. Prof. G. Stephens, of Copenhagen, says that he has for years been accustomed to use the word *overprint*. Other proposals are *by-print* and *transprint*. In

certain printing-offices where "transactions" are printed, the word *excerpt* has acquired the special sense which these words are intended to express.—ED. ACADEMY.]

TWO QUERIES.

Bilboa, Spain: March 26, 1885.

I believe Mr. G. A. Greene is quite right when he says that Ben Jonson's "him of Cordova dead" is doubtless the younger Seneca. He is also right, I believe, in saying that Shelley did not think of any philosopher in particular when he wrote

"Sage, with inward glory crowned."

But I cannot agree with Mr. Greene when he says that Cervantes was born at Cordova, for the greatest of Spanish writers was born at Alcalá de Henares (October 9, 1547). His death took place at Madrid on April 23, 1616, twelve days before Shakspeare's death. It may be reminded that John Bowle said both great men died on the same day, but he did not consider that the Gregorian calendar was not as yet adopted by the English.

VICENTE DE ARONA.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 20, 4 p.m. Asiatic: "The Age and Writings of Nagarjuna Bodhisattva (from the Chinese)," by Prof. Beal.

7.30 p.m. Education: "Constructive Imagination," by H. Courthope Bowen.

8 p.m. Inventors' Institute.

8 p.m. Victoria Institute.

by the Rev. R. Collins.

8 p.m. Society of Arts: Cantor Lecture, "Photography and the Stereoscope," by Capt. Abney.

TUESDAY, April 21, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

7 p.m. Society of Architects.

7.45 p.m. Statistical: "The Relations of the State to Thrift," by Mr. E. W. Brabrook.

8 p.m. Civil Engineers: "Non-tidal Rivers," by Mr. W. Shelford; "Mechanical Integrators," by Prof. Hele Shaw.

8.30 p.m. Zoological: "Structure of the Heart in Ornithorhynchus and Apteryx," by Sir Richard Owen; "Notes on the Characters of the different Races of Echidna," by Mr. Oldfield Thomas; "Anatomy, Classification, and Distribution of the Artolidae," by Dr. Mivart; "The Theory of Sexual Dimorphism," by M. Jean Stolzmann.

WEDNESDAY, April 22, 8 p.m. Literature: Anniversary Meeting.

8 p.m. Microscopical: *Conversazione*.

8 p.m. Society of Arts: "Technical Education, with Reference to the Apprenticeship System," by Mr. H. Cunyngame.

THURSDAY, April 23, 2 p.m. Antiquaries: Anniversary Meeting.

3 p.m. Royal Institution: "Natural Forces and Energies," by Prof. Tyndall.

4.30 p.m. Royal Society.

8 p.m. Parkes Museum: "Cremation," by Sir Spencer Wells.

8 p.m. Society of Arts: "The Chemistry of Ensilage," by Mr. F. J. Lloyd.

FRIDAY, April 24, 8 p.m. Quekett Microscopical Club: Papers by Dr. Burch and Mr. F. Cheshire.

8 p.m. Browning: "On Browning as a Scientific Poet," by Dr. Berdoe; a Paper, by Mr. J. J. Rossiter.

8 p.m. Civil Engineers: "Heat Engines," by John M. Davies.

9 p.m. Royal Institution: "British Fossil Cycads," by Mr. W. Carruthers.

SATURDAY, April 25, 3 p.m. Royal Institution: "Fire-Trees and their Allies," by Mr. W. Carruthers.

3 p.m. Physical: "The Theory of Illumination in a Fog," by Lord Rayleigh; "Compound Dynamo-Machines," by Prof. A. W. Rüchler; "The Determination of the Heat Capacity of a Thermometer," by Mr. J. W. Clarke.

SCIENCE.

THREE EDITIONS OF LUCRETIIUS.

Lucreti de la Nature des Choses. V^e Livre. Texte latin, avec un Commentaire critique et explicatif. Par F. Bénédict et Lantoiné. (Paris.)

T. Lucreti Cari de Rerum Natura Libri I.-III. Edited, with Introduction and Notes, by J. H. Warburton-Lee, Assistant Master at Rossall School. (Macmillan.)

T. Lucreti Cari de Rerum Natura Libri Sex. With an Introduction and Notes to Books I., III., and V., by F. W. Kelsey, M.A., Professor of Latin in Lake Forest University. (Boston.)

THESE three books have two points in common:

(1) Each is an attempt to popularise the study of Lucretius; (2) each is based mainly on the edition of Munro. Mr. Lee, indeed, if we except the useful analyses of the argument of each book, has done little but excerpt and abridge his authority. He quotes, indeed, a passage from one of Mr. Masson's articles on the atomic theory, but does not seem aware that they have been republished in a collective form during the present year. There is therefore very little original matter to be found in his notes, and Munro's conclusions are presented to the schoolboy in a rather crude shape occasionally, e.g., in the note on *ferae pecudes* (i. 15), from which most readers, it is to be feared, would carry away no satisfactory impression. Still, as that largely-used fountain of inspiration is no longer easily accessible (for the third edition has long been out of print), it is perhaps better to have Munro's results in some form than in none at all; but the reader may feel pretty sure that such points of interpretation and criticism as the great work of our countryman leaves still unsolved (and they are not few) will receive little fresh illumination from Mr. Lee.

M. Bénédict's volume is of a different stamp. He has made careful and diligent use of Lachmann's edition, as well as of Bernays'; and he has formed a text in which, while accepting Munro's conclusions preponderantly, he yet leaves himself free to pronounce at times against him. Nor can he be accused of neglecting the latest sources of Lucretian information. He has made use, for instance, of Bockemüller's edition, as well as Bouterwek's *Quaestiones Lucretianae*. The notes are, in the best sense, judicial, whether the conclusion arrived at is right or, as we think it is sometimes, wrong. But, as compared even with Mr. Lee's school-book, there is one point in which M. Bénédict's volume seems to compare unfavourably. When so much of the matter of a poem is close reasoning, it is absolutely necessary to have this reasoning drawn out in a clear and precise way; and this is one of the most valuable points in Munro's Commentary, as it is, in effect, the most irrefragable test of the complete understanding of the author. Now, M. Bénédict, instead of such an accompanying line-for-line analysis of the argument of book v., has printed an *analyse littéraire* which he found in the papers of the late M. Patin. This analysis is interesting enough, as might be expected; but it is rambling, and introduces matter which distracts the attention and diverts the reader from the particular point the poet is proving. Such a fault is remarkable in a French editor. The reason of it is no doubt the undue expansion which the notes would thus have received. Occasionally, too, M. Bénédict has allowed a real difficulty to pass him uncommented. Thus (751-2), *Nam cur luna queat terram secludere solis Lumine et a terris altum caput obstruere ei*, where Munro interprets *altum caput* of the moon putting her own high head in the way of the sun—a construction of the very rarest—it seems at

least possible that Lucretius meant that the moon blocks up the lofty head of the sun. At any rate, some note is called for. Again, in 762, may not *rigidas coni umbras* refer to the stark projection of the cone-like shadow rather than to the rigid, almost concrete, darkness of the shadow? In 1003 M. Bénédict accepts Lachmann's *Hic temere* for *Nec* of MSS., denying the latter to have any meaning. I suggest that *Hic* interrupts the regular sequence of negatives, *At non—nec—Nec temere, Nec poterat*, and that *Nec* has a very good meaning. In these primeval times thousands of men were not slain in battle in the course of a single day; ships with their crews were not dashed against rocks by hurricanes at sea: it was not for nothing that the sea rose in storm, or for no cause that it sank into calm; its warnings were heeded; and its calm smooth surface could not betray men to their destruction as it does now. In 311, 312, *Denique non monumenta virum dilapsa uidemus Quærere porro sibi cumque senescere credas*. M. Bénédict has not seen my emendation, broached many years ago in the *Journal of Philology*, *Aeragus* (so Munro) *porro sili-cumque senescere potras*, which I still think the most plausible that has yet been put forward. It is no objection to *sili-cumque* that *sili-cus* occurs in the next verse, for the fifth book of Lucretius is full of such cases. Thus in 584-5, *ignes* seems to have fallen out of the second line simply because it is a repetition of *ignes* at the end of 584; 614, 615, *reuerrens, uertat*; 652, 3, *sub terras, supra terras*; 751, 2, *terram terras*; with many others quoted by Munro. In 877 the MS. reading, *Hinc illinc par uis ut non sit pars esse potissit*, is in all probability an amalgam of two readings, *Hinc illinc par uis ut* { *non* } *par esse potissit*, and *Hinc illinc* is to be constructed with *compacta potestas*, cf. Celsus, iii. 8, *ut quod idem est non idem esse uideatur* (*Journal of Philol.* iii. 275). Once I have observed a different reading in the text from that explained in the note. It is in 718, where the text gives *ut sit*, while the note seems to pronounce (no doubt rightly) in favour of *ut si*.

Returning to Mr. Lee's book, he would have done better occasionally to omit notes which only serve to mislead young students—e.g., on i. 377, *totum falsa ratione*, "on entirely false grounds," which thus rudely stated is perplexing, and (in this passage) certainly not necessary, whatever may be thought of the various parallels cited by Munro in defence of Mr. N. P. Howard's view. The same may be said of the note on *compto* (i. 950), which is quite in its place in a learned commentary, but unseasonable in a school-book. There seems no reason why Henry's view of *numen* should be quoted twice (pp. 175, 205); nor is it possible that *longa diei* (i. 557) should be constructed together, or that it is the simplest theory of a difficult passage. For *suppeditati* (ii. 1162) I conjectured (*Journal of Philology*, vii. 259) *suppetiati*, which seems to have escaped the editor, but is very near the word of the MSS. *Poterint* (see p. 145) should be *poterunt*.

Mr. Kelsey's edition is a reprint of Munro's text, with notes on books i., iii., v., and an Introduction. The notes are mainly taken from Munro, interspersed with etymological

theories, drawn generally from Vanicek or Roby. The strong point of the book is its numerous and often interesting illustrations from modern scientific writers, though most English students will probably think these somewhat out of proportion to the rest of the commentary. Criticism in any real sense there is none, which is the more to be regretted that the American contribution of Mr. N. P. Howard to the better understanding of the text of Lucretius has received deserved praise from our English editor. At times Mr. Kelsey indulges his readers with what I must think superfluous information—e.g., on Iphigenia (p. 231), on *pater aether* (p. 245). I confess my ignorance of the term "bobolinks" on p. 264; and I cannot imagine how *aranæ* (p. 310) should be conceivable.

R. ELLIS.

CORRESPONDENCE.

"THE EMPIRE OF THE HITTITES."

London: April 3, 1885.

Dr. Cheyne's note calls for a reply from me. He has several times recently referred publicly to what he calls his "friendly expostulation" with reference to my article in the *British Quarterly*. That "friendly expostulation" was a private contemptuous letter to the editor, in which he professed to speak of me, *leniently*, as an aged American missionary living at a distance from centres of thought and study. And he added—"All American scholars still think the Bible is equally accurate in a full historical sense throughout."

He admitted that his own information was not up to date, but he added—

"A fair and generous writer would, I think, have added to his reference a remark that Mr. Cheyne could not have been acquainted with the latest discoveries, vol. xii. of the *Encyclopædia Britannica* having been issued in March 15th, 1881, with a notice that it had been somewhat delayed. He would also have mentioned that the article 'Hittites' came forth in the list of articles, and was therefore necessarily written long before publication (in fact, upwards of a year)."

This "friendly expostulation," which was certainly not intended for my eyes, reached me through the generous kindness of the editor. By the same medium, my reply, a portion of which was as follows, reached Mr. Cheyne:

"Mr. Cheyne thinks that had I been fair and generous I would have given a long account of how his article appeared in the *Encyclopædia Britannica* to account for his ignorance. I had no right to assume that he was ignorant. I thought that when Mr. Cheyne, as a clergyman and commentator, assailed the accuracy of a Bible statement, he must have come to his conclusions with care. And I could only assume that when he published his views in the *Encyclopædia Britannica* he would have courage to stand by his statements. But is Mr. Cheyne now prepared to give this explanation on his own behalf? He would not give Moses and the prophets the benefit of the doubt, where he did not know. Will he recant and rectify his rash statements now that I have drawn his attention to a stone? Will he publish a note in future volumes of the *Encyclopædia Britannica*, stating that he has changed his mind as to the accuracy of the Bible with reference to the Hittites? I shall be happy to add Mr. Cheyne's explanations in the reprint of my article.

"I know you will excuse me if I take little notice of Mr. Cheyne's personalities. It is not a very high style of argument to state, as *major prem.*—All American scholars still think that the Bible is equally accurate in a full historical sense throughout," and then to assume [incorrectly] that I am an ancient American missionary living in some benighted place. It is curious that notwithstanding my disadvantages he does not challenge a single fact which I have stated.

"Surely it would be an equally fair and generous method for Mr. Cheyne to treat his statements and mine on their merits without these suppositions. And let me also add that it would be both fair and generous to admit that the Bible is true until it is proved false. It is not fair and it is not scientific to scatter doubts where you are simply ignorant.

"Need I say that I have not the shadow of ill feeling towards Mr. Cheyne. I shall be glad to meet him, or to correspond with him, but I shall always defend an assailed Bible when I can do so."

I trust Dr. Cheyne will excuse me for quoting somewhat extensively from a correspondence which he is in the habit of referring, especially as the quotations meet pretty fully the assertions and assumptions in his present letter.

He is good enough to say my views are "by no means diametrically opposed to his own," but he thinks his "reputation for caution and general accuracy" should in some *a priori* way neutralise my views when they have the misfortune to differ from his.

His "contribution to the general subject" consists of a boast and a prediction. The boast is, "I am not aware of any material point which I have to retract in my article." How, then, was I *unfair* and *ungenerous* for not apologising for the defects of his article? The prediction is that it seems more probable that I shall have to withdraw my statements than that he will have to change his views of the "Hittites" of Genesis. Now, unless this question is to be settled in Dr. Cheyne's *a priori* way, it seems that probabilities point the other way. And, indeed, as appears above, Dr. Cheyne saw reason more than two years ago to modify his views with regard to the "Hittites of Genesis."

Dr. Cheyne is pleased to contrast his principles of Old Testament criticism with mine, of course without knowing what mine are. But on this point there need be no mystery. For the purposes of my book it is enough to assume that the Bible is a venerable old document which professes to deal with certain facts. These facts I assume to be true until I have reason to doubt them, and on this principle I welcome every discovery and scrap of genuine evidence which add to the reasonable probability of the statements in the Bible. The *Saturday Review*, referring to the point at issue between Dr. Cheyne and me, fitly sums up the case thus:

"Granting that the sacred writers were unscrupulous, it would still be impossible to imagine why they should fill their early records with the most matter-of-fact references to a purely imaginary people. There is no nonsense that the professors of the Higher Criticism will not talk."

I have nothing to do with Dr. Cheyne personally. But Dr. Cheyne's articles in the *Encyclopædia Britannica* are public property, and he has no right to demand that I shall omit all references to his assertions. I venture to say that such a demand was never made before by an author. Why should he make such a request, seeing he has nothing to alter? It has been my aim not to misrepresent Dr. Cheyne's statements, and in the second edition of my book, now in the press, I have softened a few phrases which I feared might give pain; but until he formally withdraws certain assertions discrediting Bible narratives I shall consider it my duty to confront his assertions by the ascertained facts of modern research.

WILLIAM WRIGHT.

"THE MOUTH OF THE SWORD."

Oxford: April 11, 1885.

Mr. Whitley Stokes, in a letter on "Windsor's Irish Texts," suggests an illustration for the expression, *fó ghin chlaoidib*, "by the mouth of the sword" from the Vergilian use of *haurire* for *perferere*,

There is a closer parallel in the common Hebrew phrase, *לִפִּי חֶרֶב*, "to smite with the edge (mouth, *פִּי*) of the sword." The figure is usually explained by Hebrew lexicographers as taken from the teeth, and the idea of biting or sharpness. The LXX. render by *ἐν ἀρκυαρί ἰσχυροῖς*, the Vulgate by *in ore gladii*. I would suggest that the Irish expression, occurring in the *Togail Troi*, and the *Longes mac n-Usnig*, is a Hebraism, introduced into Ireland through the Latin Bible.

A. L. MAYHEW.

THE EPINAL GLOSSARY.

Cambridge: April 14, 1885.

On account of Mr. Henry Sweet's language I must decline to reply to his letter in last Saturday's ACADEMY, or to any subsequent letters of his which he may feel disposed to indite. I will only say that, in my opinion, and in that of a good many others, I have amply and adequately proved, by my list of errors in the ACADEMY of October 4 and November 1, 1884, all that I have ever alleged, privately or publicly, against Mr. Henry Sweet's Epinal Glossary.

A more complete list of his mistakes, which I said in the ACADEMY of November 15, 1884, I intended "to publish in pamphlet form." I mean to prepare and bring out at my own, not at Mr. Sweet's, convenience.

J. H. HESSELS.

THE BUDDHIST MSS. AT CAMBRIDGE.

St. Andrews: April 9, 1885.

With reference to a paragraph in your issue of April 4, containing a notice of Mr. Bendall's catalogue by Prof. Windisch, kindly allow me to disclaim the merit of having presented the Buddhist Sanskrit MSS. to the University Library at Cambridge.

I merely collected the MSS., which were purchased by the Cambridge University Library.

D. WRIGHT.

SCIENCE NOTES.

HERR B. G. TEUBNER, of Leipzig, announces the early publication of a work on the projection of maps (*Lehrbuch der Landkartenprojektionen*) by Dr. Norbert Herz. The book will contain a complete exposition of the mathematical theory of the subject, while at the same time it will be so arranged as to admit of being used as a practical manual by those who possess only a rudimentary knowledge of geometry.

The *Encyklopædie der Naturwissenschaften* (Trendelenburg: Breslau.) continues to make progress, and we have before us a new part of the Zoological Section, bringing us down to "Haliotis." The longest article in this part is one on the *Glacialzeit*, contributed by Dr. Penck, of Munich. It is satisfactory to note that the writer is well acquainted with the work of English geologists, and gives them due credit for the part they have taken in working out the intricate problems of the Ice Age.

MR. H. T. BUTLIN, assistant-surgeon to St. Bartholomew's Hospital, has written a manual upon diseases of the tongue, which will be issued early next month in Messrs. Cassell & Company's "Series of Clinical Manuals for Practitioners and Students of Medicine."

Correction.—The ornithological paper in the *Transactions of the Cumberland Association*, noticed in last week's ACADEMY, should have been attributed to the Rev. H. A. Macpherson, of Carlisle.

PHILOLOGY NOTES.

HERR TEUBNER will publish shortly the first volume of a work by R. Bobrik, entitled *Horaz: Entdeckungen und Forschungen*. The author claims to have made important discoveries with regard to the principles on which the poems of Horace have been arranged.

THE Royal Stenographic Institute of Dresden has undertaken the publication of a photographic reproduction of the MS. Psalter in *Notae Tironianae*, preserved in the ducal library at Wolfenbüttel. The work will be edited by Dr. O. Lehmann, and will contain an introduction treating of the Wolfenbüttel MS., and the six other known copies of the Tironian Psalter. A transliteration of the text will also be given, with notes indicating the passages in which it deviates from the readings of the Vulgate.

THE Rev. B. B. Warfield, of Alleghany, Pa., writes to say that the word "gallows" for braces, referred to by Mr. C. J. Lyall as the origin of the Hindustani *giles* is quite common throughout the United States. Webster's Dictionary recognises this use of the word as a colloquialism.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY.—(Friday, April 10.)

DR. F. J. FURNIVALL, Director, in the Chair.—An old portrait, belonging to Mr. Mills, of Bond Street, and said to be Shakspeare's, was exhibited, but its authenticity was rejected by the meeting.—Mr. Greenstreet's paper on "Documents relating to the Players at the Red Bull, Clerkenwell, and the Cockpit in Drury Lane, in the Time of James I." was taken as read, proofs being laid on the table.—Mr. F. A. Marshall read a paper on an anonymous play in the Egerton MS. 1994 on Richard II., of which Mr. Halliwell-Phillips printed eleven copies in 1870. It is evident that this play was not the Richard II. seen by Dr. Simon Forman, or the one played by "command" of the partisans of the Earl of Essex on the day before his rebellion. As the play ends with the murder of the Duke of Gloucester, who is throughout styled Thomas of Woodstock, the events treated of were all before the period of Shakspeare's play. Mr. Marshall read an analysis of the plot, and some extracts from the play, and a list of some words and phrases common to Shakspeare's Richard II. and this play. He also gave a metrical analysis of five of the principal blank verse scenes, and a list of remarkable words and phrases occurring in the play. Mr. Marshall said that the construction of the piece was of more than average merit, and though the language was deficient in poetic beauty, it was vigorous, dramatic, and to the purpose. He thought that the author was either an actor or one practically acquainted with the stage, and most probably a dramatist of some experience. He drew attention to the elaboration of the satire directed throughout the play against the fiscal oppressions of Richard II., and suggested that the author might be looked for among those who were least favourably inclined to Elizabeth's government.—Dr. Furnivall ridiculed Mr. Halliwell-Phillips's assertion that the play was "anterior to Shakspeare's 'Richard II.' and printed from a contemporary MS." The MS. was rightly declared by the Museum authorities to be after Shakspeare's death, say 1625-45 as the range of its fifteen different plays; and to suppose that a play, in whose first few lines noblemen called for their "coaches" (instead of their horses), was written before 1595 was too absurd. The writer had plainly modelled one scene on *Osric* and *Hamlet*, and had read at least "Richard II." and the "Henry VI." called Shakspeare's. The archaism of his language was designed.—The Rev. W. A. Harrison also exposed the absurdity of the statement that the play was before Shakspeare's Richard II. He gave a series of parallel phrases and ideas which the writer of the Egerton MS. play had evidently borrowed or adapted from Shakspeare, chiefly from "Richard II." but also from other plays. As the First Folio was published in 1623, the writer of the later "Richard II." would easily get his material from

that.—Mr. Marshall said he had been content at first not to express any opinion on the date of the play, but his own conviction was that its writer had borrowed from Shakspeare, and not Shakspeare from him.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 14.)

PROF. FLOWER, V.-P., in the Chair.—Dr. J. G. Garson read a paper on "The Inhabitants of Tierra del Fuego." Three tribes inhabit the archipelago of Tierra del Fuego: they are called the Onas, who inhabit the North and East shores, and resemble the Patagonians in being a tall race, chiefly living by hunting, but supplementing their food with shell-fish and other marine animals; the Yahgans, who live on the shores of the Beagle Channel and Southern islands, and are a short stunted race, subsisting almost entirely on the products of the sea and birds; the Alaculofs, who dwell in the Western islands, and are very similar to the Yahgans. These last two tribes and their characters were chiefly discussed, being better known to us. They lead a very degraded life, wandering about from place to place, possess no houses, but construct shelters out of the branches of trees, and build canoes of bark. They wear very little clothing of any kind. In stature they are short, the men averaging about five feet three inches, and the women about five feet. In the character of their skull and skeleton they resemble the other wild native tribes of America, but by isolation have assumed certain characters peculiar to themselves. The population of the Fuegian islands appears to be about three thousand. Much information is still required regarding these people and their social customs. The osteological characters of the Yahgans were pointed out and discussed.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Oils), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

Landscape in Art before Claude and Salvator.
By Josiah Gilbert. (John Murray.)

FOR a complete study of the history of landscape art it is not sufficient to go back to the times of Claude and Salvator, nor can the historian make a sound commencement even with the canvases of Titian and Giorgione. The landscape backgrounds of the Venetians presuppose those painted by their forerunners, the artists of Flanders and Umbria; and the works of a Gentile da Fabriano or a Jan van Eyck, in their turn, must be considered as a stage following a long series of earlier developments. Thus the historian's eye is carried continually backwards past the work of mediæval miniaturists and Early-Christian mosaists to classical Roman and Hellenic paintings, and from them to the still earlier Assyrian and Egyptian wall-paintings, behind the twilight of which it is at length arrested by impenetrable night.

The whole of this lengthy development Mr. Gilbert has set himself to sketch out in a volume of 442 pages. Nor has he been satisfied with works of formative art alone, for, besides a chapter spent upon a discussion of the general principles of art as applied to landscape, he devotes some fifty pages to "Landscape in Literature," classical, mediæval, and Oriental. It is scarcely necessary to state that this portion of the subject is treated very slightly, and that there are many points of detail which students of special periods of literature would gladly see corrected. For ourselves we should be inclined to fall foul of the spirit of some of the author's remarks upon the poems of the

German Minnesingers, whose range of sympathies was certainly both wider and deeper than Mr. Gilbert would lead his readers to suppose. With so large a subject, however, failures of this kind could not be avoided, and will be readily forgiven, where the sketch, as a whole, is the result of visibly careful and painstaking research.

The chapter devoted to landscape in ancient art does not add anything to the materials brought together by previous writers. It is a brief and useful epitome of what is known. When, however, we come to the Early-Christian mosaics, the author's own investigations begin to make themselves felt. Students of art will, perhaps, be surprised to discover that trees, clouds, and cattle were still depicted by some of the workmen of this dark period with a remnant of feeling for naturalism; witness the mosaics in S. M. Maggiore at Rome and S. Vitale at Ravenna. About the landscape of the miniature painters throughout the Dark and Gothic ages, Mr. Gilbert gives but a fragmentary account. The subject is a large one, and deserves more attention than it has yet received. In certain parts of Europe, notably in Flanders, and to some extent also in England, the tendency towards observation of nature continually made itself manifest. The thorough investigation, however, of the development of the art of miniature, of which landscape backgrounds form a part, would be the work of a lifetime, and the writer who is to undertake it has not yet announced his existence.

With the Van Eycks and their followers in Flanders and Brabant, landscape makes its first appearance as an important part of a large class of pictures. The materials for study become numerous, and at the same time easily accessible to a travelling student. From this point onwards Mr. Gilbert's work becomes increasingly thorough, original, and important. He has visited all the principal galleries in Europe, note-book and sketch-book in hand. Everywhere his attention has been directed to the landscape background of a picture. He has not been attracted by great names, or repelled by names of little fame. As a result, his observations cast a strong side-light upon the whole history of art. Many famous artists are shown to be conventional in treatment of natural scenery; while others, whom we place in the second rank, are found to deserve consideration as originators in what was destined to become so important a field for the labour of future workers. The position of Jan van Eyck as a landscape painter has long been known and acknowledged, but the excellent and original backgrounds of Thierry Bouts* have by no means as yet received their due share of recognition. Mr. Ruskin says that Claude was the first "to set the sun in heaven"; but Bouts anticipated him. The full round orb of the setting sun shines from amidst a barred fretwork of clouds in the S. Christofer panel at Munich. In Bouts's pictures the figures become smaller and the landscapes wider, already foretelling the advance which first

Gheerardt David and then Joachim de Patenier were soon to carry on to further completeness.

In the landscape of early Italian artists it is noteworthy that Siena was in advance of Florence. One at least of the backgrounds of Duccio shows a genuine feeling for nature; by Giotto, on the contrary, natural objects are quite conventionally treated. Mr. Gilbert notices (on Mr. Ruskin's authority) an exception among the frescoes at Avignon, but Giotto never was in that city, and the exception is no exception at all. In the works of Fra Angelico some advance may be traced, but Florence had to wait for Masaccio before her painters awoke to find that nature around them contains the same elements of majesty and pathos that manifest themselves in man.* Neither Filippo Lippi nor Botticelli cared much for landscape, fond though they were of flowers. But Alesso Baldovinetti (not mentioned by Mr. Gilbert) is worthy of note for the success achieved by him in this line. Piero degli Franceschi, the Umbrian, by his scientific achievements produced great effect upon his followers, and in the matter of landscape this effect can be traced, especially in the works of Piero Pollaiuolo, Verrocchio, and Domenico Ghirlandajo. But it is in Umbria that genuine landscape feeling first produces a numerous class of pleasing works of art. The charming painter Fiorenzo di Lorenzo (c. 1440-1520) was the first to clothe the hard landscape forms which had descended from Benozzo with the softness of atmosphere and the grace of nature. Pinturicchio and Perugino carried these charms to a higher point, infusing into them somewhat of Flemish brilliancy of colour. Mr. Gilbert does not bring out this sequence with sufficient distinctness, but the fact that all his remarks upon the actual pictures of the Umbrian School are consistent with the historical facts of its development, though he does not seem to be distinctly aware of those facts, proves the honesty of his work, and gives us renewed confidence in him. He does not mention Fiorenzo di Lorenzo.

In Raphael all influences meet in balanced harmony, and herein his greatness consists. The virtues of the men of Flanders and those developed in the valleys of Umbria are alike his. Mr. Gilbert shows skill in his analysis of Raphael's landscape, and enables his reader to trace with ease the various elements in it to which it owes its charm. Moreover, he gives the student power to distinguish between Peruginesque and Raphaellesque landscape. It is the more remarkable, therefore, that he should not have felt how impossible it would have been for Raphael, at any period of his life, to have painted the background of the Louvre "Apollo and Marsyas."

Returning to countries north of the Alps, the school of Cologne is remarkable for its lack of landscape feeling. It flourished as long as the gold-background lasted, but when

* Mr. Gilbert (p. 190) is mistaken in considering the Uffizi portrait to be a likeness of Masaccio. It represents Filippino Lippi, as any one can see who will compare it with the face of Filippino in the fresco painted by him in the Brancacci chapel. Vasari is undoubtedly right when he says that one of the apostles in the "Tribute Money" fresco is Masaccio himself.

that became unpopular it failed. At Colmar Martin Schongauer introduced the influence of Roger van der Weyden, and treated landscape with skill; but it is to Dürer and his followers that landscape art owes its greatest debt. Dürer's landscape studies deserve more fame than, owing to their relative inaccessibility, they are likely ever to acquire. In his engravings and woodcuts, landscape occupies an important position, and with his followers it became even more important. It is, therefore, to be regretted that Mr. Gilbert has not devoted more attention to the prints of this period. Such storehouses as the *Weisskunicg* and *Teurdannek*, to mention no others, should have been more freely explored. Burgkmair's woodcuts are not so much as mentioned. With the paintings of the "little masters," however, our author is conversant, and his remarks upon them are of more importance because pictures are more difficult of access than prints. He is right to estimate the landscape of Altdorfer highly, and those who have been struck by the Munich "Battle of Arbela" (as what lover of German art has not?) will eagerly turn to see whether the promise of that picture is elsewhere fulfilled, and they will not find Mr. Gilbert silent.

It was late-awakening Venice that gave the next great impulse to landscape art. Giovanni Bellini and his followers took the traditions of the Flemish painters, and laid them upon a wider basis. Titian cast upon his canvasses the whole range of earth and heaven—still lagoon and craggy mountain, clear sky and lightning-riven cloud. Finally, Tintoret dashed in, as with the hand of a Zeus, his marvellous dreams of a country fit to be the home of giants. Then came the Carracci and their fellows, and they, even in the days of the decline, maintained some of the best traditions of their forerunners in landscape.

In the north the era of landscape painting, pure and simple, was ushered in by Rubens. His flight through the kingdom of art was like the flight of a meteor, yet he came not unheralded. Mabuse, Lucas van Leyden, Schoreel, and Pieter Breughel went before him and foretold his advent with more or less distinctness, but when he appeared, clothed in the might of Tintoret, he cast all his fellows in the north for generations into the shade.

We have said enough, we trust, to show that Mr. Gilbert's volume is one which students of art history and lovers of landscape cannot afford to pass over. We hope that a second edition will soon be called for, so that the author may be enabled to make several small corrections in matters of detail, the necessity for which he himself doubtless has already detected. An index of picture-galleries and a list of the pictures in them, referred to in the volume, is a sad omission. The book is illustrated with numerous woodcuts of varying merit. Some are decidedly poor. The woodcut (No. 58) representing a bit of Memling's landscape is unfortunately misleading, giving, as it does, the impression that before the year 1490 Memling had already introduced into landscape art that fantastic element of which Joachim de Patenier was really the originator.

W. M. CONWAY.

* Mr. Gilbert wrongly names him Stuerbout. There were a family of painters at Louvain named Stuerbout, but the town-painter Thierry was no connexion of theirs. The names were confused together at a late date, and the confusion ought not to be perpetuated.

THE DELACROIX AND BASTIEN-LEPAGE EXHIBITIONS.

THE collection recently brought together, at the Ecole des Beaux Arts, of the works of Eugène Delacroix has renewed the popularity and maintained the reputation of one of France's greatest painters. His triumph at the present moment must be counted the greater, because everything which savours of the *romantisme* of 1830 is for the time being at a discount in France, and the enthusiasm of the day, both in art and literature, runs in a direction entirely opposed to that of the fiery impetuosities which were the fashion at the time of the great painter's prime. If literary France loves nearly as well, and understands better, the creations of Shakspeare, Goethe, and Byron, which Delacroix loved to illustrate, or rather to paraphrase, artistic France has no longer much sympathy with the pictorial representation of such subjects, but prefers, rightly or wrongly, that nature should be consulted at first hand. But Delacroix was much more than a mere leader of the romantic movement; though he was, among painters, the most ardent and the sincerest of the band. His aims were too noble and too wide, his art too much the spontaneous expression of his peculiar genius, to be confined within such narrow limits; and this, although his manner and choice of subjects were unavoidably affected, and deeply affected, by the outward fashions of the time. He drew his inspiration direct from nature even when his subjects were borrowed, and thus transmuting and re-creating them, he made what his art touched all his own.

Yet, to no great artist is it more necessary to extend a large measure of indulgence than to Delacroix. Among the many canvases exhibited are not a few which remind us forcibly of the famous apostrophe said to have been addressed to the painter by his arrogant rival and persecutor, the great Ingres: "Mon-sieur! le dessin est la probité de l'art!" Such probity the most devoted admirers of Delacroix cannot always claim for him. His art is, however, not to be characterised by a mere enumeration of his technical merits and his not infrequent technical shortcomings. His temperament is in many respects akin to that of the great Venetians of the sixteenth century. As regards colour and decorative effect, he sometimes approaches Paolo Veronese; while in style and aim, and especially in intense pathos and earnestness, and an exuberant power not always under perfect control, he claims still closer kinship with a greater master—Tintoretto. May there not then be claimed for him some of the allowances, in matters of draughtsmanship and design, which we cannot avoid conceding to the great Venetians, and, notwithstanding which, it is perfectly possible to enjoy to the full the true and noble qualities of their art? It is especially as a colourist that Delacroix may claim the first rank, and that not only as one who is cunning in the blending and harmonising of brilliant and contrasting hues, but, in the higher sense, that he uses his colour intellectually as a medium for expressing and emphasising the emotional elements of his designs, bending it to serve his purpose, and not making all else subservient to its requirements. The show is a fairly complete one, though it contains too numerous repetitions and variations of the same subjects, which in many cases might well have been spared. Some of the painter's masterpieces do not appear in the collection; but fortunately these are, for the most part, in the Louvre, where they are easily available for comparison with the collected works of the artist. Among these are the famous "Massacre de Scio"; his first success, the "Dante et Virgile"; and the tragic "Barque de Don Juan," in

which the painter has exhibited, if possible, a greater dramatic power, and, at the same time, a closer approximation to realistic truth than in any of his works. If to this enumeration is added the painter's masterpiece in the branch of purely decorative art, the ceiling of the Salle d'Apollon, the list is well nigh complete. Yet another important work—the "Assassination of the Bishop of Liège," has quite recently been seen in Paris, but does not re-appear at the present exhibition. The brightest jewel of the collection is the "Entry of the Crusaders into Constantinople," lent by the Museum of Versailles, but which, it is understood, will in future form part of the collection of the Louvre. For stupendous decorative effect and splendour of colour, allied to dramatic power, the work has perhaps no equal in modern art. In it the master has successfully measured swords with Veronese himself, while revealing a force and pathetic power to which the latter seldom cared to attain. In another work of large dimensions, the "Marcus Aurelius on his death-bed, recommending to his ministers his son Commodus," the painter has successfully met the classicists on their own ground, showing a dignity and a restraint in the expression of emotion which are the characteristics of the best classic art, and, at the same time, a truth and vivifying power beyond the reach of his rivals. Especially admirable is the contrast between the serene dignity of the emperor, the shy, wild aspect of the youthful Commodus, and the deep, yet composed, grief of the bystanders. Less successful is the well-known "Medea Infuriated," showing the sorceress about to slay her two children—a work which, notwithstanding its incontestable energy and power, bears too unmistakably the impress of the period at which it was painted, and is consequently a trifle *démodé* in style. The "Two Foscari," notwithstanding the weakness and conventional air of certain figures, produces a profoundly moving and dramatic effect. The figure of the unhappy Doge, who, seated in mute agony on his throne of state, turns away from the son who is about to suffer a renewal of torture for his sake, has a pathos almost too painful in its intensity. Among the smaller canvases may be cited two versions of the "Giaour and the Pacha" (1827 and 1835), both of extraordinary vivacity and brilliancy, and the beautiful "Education of Achilles," showing the Centaur Chiron galloping at full speed across a mountainous region, bearing on his back the youthful hero, who, guided by him, discharges his arrows at a flight of birds in the distance.

In the delineation of sacred subjects Delacroix succeeds rather by means of the pathos of which he always has at command, and of his suggestive power as a colourist and chiaroscuroist, than through any special aptitude for this branch of his art. A favourable specimen of his power in this style is the small "Disciples at Emmaus," where the greater part of the effect produced is due to the beauty and singular fitness of the colouring. In this respect, it almost deserves a place beside Rembrandt's profoundly moving version of the same subject at the Louvre, to which, however, it does not otherwise bear any resemblance.

The proceeds of the exhibition will be contributed to the fund which is being raised for the erection of a statue in memory of the great artist.

Between the art of Delacroix, of heroic proportions, and aiming chiefly at dramatic effect and generalised truth, and that of Jules Bastien-Lepage, founded on minute observation, and proceeding by delicate analysis, the gulf is a wide one. Yet the art of the ill-fated young painter so prematurely cut off is so absolutely sincere, so keen and searching in characterisation, and, withal, so full of pathos

and sympathy with humanity, that it will surely last and maintain itself, to whatever comparisons it may be exposed. It is strange that so many of the painter's critics should persistently have classed him among the "Impressionistes." In truth, Bastien-Lepage had little or nothing in common with that school, save that—choosing, as he chiefly did, open-air subjects—he as a rule eschewed the artificial chiaroscuro of the studio, and gave to his pictures the natural, even illumination of a mitigated daylight. The "Impressionistes" are, rightly or wrongly, chiefly preoccupied with questions concerning the colour and quality of light and shadow, the perpetuating of fleeting "impressions"—in fact, the general outward physiognomy of an individual or a scene. He, on the other hand, seeks to solve problems of life and character, to dive into the recesses of the human soul, and to evidence in his works, even the most repellent in outward form, the deep sympathy with which he is filled. To attain these ends all methods were good to him; but, even from a technical point of view, he had little in common with the school with which he has been confounded, and on the rare occasions on which he has sought to appropriate their manner he has not been particularly successful. Unlike Jean François Millet and our own Frederick Walker, it was not the type but the individual that interested Bastien-Lepage. He saw the peasant, not as an emblem of suffering humanity, but in each case a distinct human being, whom he had known and loved, and whom he sought to show to us as he appeared to him. It was probably to the art of Gustave Courbet that he owed most, though, while he lacks the breadth and massive power of the former master, there is never found in his works, however sternly realistic, the element of coarseness and conscious brutality which often disfigures the in many respects noble art of Courbet. Bastien-Lepage has, in rigorously following out his system, too persistently abjured the elements of harmony and beauty both of form and colour, though many of his earlier studies show how he could have excelled in ideal subjects; and some of his portraits—especially those of Sarah Bernhardt and of his brother, E. Bastien-Lepage—reveal him to us as a colourist of exquisite refinement. All that the painter produced during his short life of thirty-six years—oil paintings, water-colours, fusains, etchings—is here collected, with the exception of the much-discussed "Jeanne d'Arc," which it was found impossible to obtain from the United States.

The greater number of the works collected have within recent years been seen in England, either at the Grosvenor Gallery or at private exhibitions, so that a detailed notice of them is scarcely necessary. Again, the Denner-like minuteness of execution of the "Portrait de mon Grand-père," allied to the subtlest characterisation, astonishes; again, the preternatural ugliness of the pair of portraits, "Mes Parents," repels, and yet is not without a singular fascination arising from the absolute truth of the delineation. The "Récolte des pommes de terre," which, it is believed, has not been seen in London, is a simple and perfectly faithful transcription of an everyday scene. Two peasant girls in a field, which undulates almost to the horizon, are gathering potatoes into sacks under a grey cloudy sky. The whole picture is pervaded by an atmosphere of peace and buoyancy not common in the artist's works. In the "Père Jacques" and the "Mendiant," we compare two types of green old age, the former suggesting a past full of honesty and love, the latter bearing evidence of astuteness and vice. In both cases, these remarkable studies lose much through the eccentricity and inappropriateness of the set-

ting. "L'Amour au Village" is an idyl of exquisite freshness, showing two young villagers whom the dawning passion renders yet more timid and awkward than before, but whose simple *gaucherie* is supremely touching. "Les Foins"—the choice somewhat strangely made by the Louvre among the painter's works—is the most unpleasant, if one of the most powerful of the artist's productions, physical ugliness and angularity of line are here pushed to their extreme limits; yet an effect, powerful of its kind, is certainly realised.

It is, however, above all as a portrait painter that Bastien-Lepage is pre-eminent, and here his supremacy cannot be gainsaid. In his portraits on a small scale—many of them masterpieces—he shows some of the best qualities of Holbein and Clouet—a firmness and freedom of drawing, combined with exquisite precision and finish, and a subtle and unexaggerated power of characterisation which no modern portrait painter has surpassed. To the "Sarah Bernhardt" he has imparted just the super-subtle, *exalté* air of the original; and the extreme refinement of the colouring—a veritable harmony in white of every shade—makes the painter's meaning additionally clear. In the "Madame Juliet Drouet" a most pathetic picture of refined and intellectual old age is presented; in the portrait of the artist's brother a *bourgeois* of the keenly intelligent sympathetic *bourgeois* is rendered to perfection; in the representation of the poet and novelist, "André Theuriot," the painter shows us, as it were, the keen, eager intellect and highly-strung nerves of the creative artist laid bare. Strangely enough, in the portrait of "H.R.H. the Prince of Wales," the evident aim of which is to suggest the portraits of Holbein, the painter has in reality approached far less nearly to the nobler elements of the style of the great master than in the portraits just cited. He has succeeded only in presenting a somewhat affected *pastiche* of the manner of his prototype, to which he has this time failed to impart the life and character so well within his grasp. On the other hand, the "M. Andrieux" and "Albert Wolff" are, in their different ways, perfect living types of the keen-witted Parisian.

CLAUDE PHILLIPS.

CORRESPONDENCE.

ROMAN ARCHAEOLOGY.

Boulogne: March 21, 1885.

A GOOD Roman Handbook for the classical student was much wanted to supplement the ordinary guide-books of Murray, Bäderer, Bradshaw, &c.; and Mr. Burn has done a useful thing in writing his *Old Rome*. But, as errors in the work of so distinguished a scholar are all the more dangerous, I have taken the liberty to point out what appear to me to be such.

And, first, as to the burning question of the site of the Capitoline temple. On this, Mr. Burn gives no decided opinion of his own; but, at p. 98, he quotes that of Herr Jordan in a manner leaving the impression that he agrees with it, and retains his former view. Jordan's conclusion is that the ruins discovered on the Caffarelli height belong to the temple of Jupiter Capitolinus. He admits that he cannot reconcile the ground plan of the remains with Dionysius's description of the Capitoline. The longest sides of the remains measure 74 metres, the shortest 51, being a difference of 23 metres, or more than 75 feet, thus forming a very decided oblong. (*Capitol, Forum, &c.*, S. 54, ff. Cf. *Idem. Topographie der Stadt Rom.*) Dionysius made the difference of the sides only 15 feet, which thus formed very nearly a square, and he says the front faced the south, whilst the front of the remains faces the south-east. Jordan says that the square measure of the

oblong remains very nearly agrees with that of the square described by Dionysius. But, as he very naturally doubts whether such a mode of reasoning may satisfy the question, he adopts the bolder course of asserting, *à la Becker*, that Dionysius committed two gross blunders—one in the measurement, the other in the orientation, of the temple!

Even then, however, he has misgivings; as well he might. For he goes on, thirdly, to adduce passages from ancient and medieval writers, which he thinks may serve to support a view which he had already described as incontrovertibly settled by the remains. These passages have been canvassed over and over again. It would be too long to discuss them here, and the reader who would see a refutation of them is referred to the Prefatory remarks in the second edition of my *City of Rome* (Bell & Sons, 1883), and to the article "Roma" in Dr. Smith's *Dictionary of Ancient Geography*. I will here only adduce three passages from ancient authors, the evidence of which is not inferential, but direct, and in my opinion, at least, decisive.

Cicero (*De Rep.* ii. 6) says that the Gauls attacked the Arx. The attack was made from the Porta Carmentalis (Liv. v. 47), which lay at the southern foot of the hill. The southern height, therefore, was the Arx.

When the Fabii were going out to Veii they passed first the Capitol, then the Arx, and quitted Rome by the Porta Carmentalis (Liv. ii. 49). Thus, they must have crossed the Forum from north to south, and the first object they pass is the Capitol, on the northern height.

Festus (p. 347, Müller), speaking of the site of the Temple of Concord, says, "ubi nunc est aedes Concordiae, inter Capitolium et Forum." Here, "Capitolium" must be taken in its restricted sense, and not as denoting the whole hill, which would give no definition at all, being equally applicable to any temple on the Clivus. The temple of Concord was on the northern part of the Clivus; consequently the Capitol was on the northern height. And in fact the remains of the temple are under the church of Araceli.

I submit that these passages, and several more might be adduced, are conclusive. But if any three passages, or even one, of equal weight can be cited on the other side, I will admit that there may be room for doubt. It may be added in confirmation of what has been said that the foundations of the Jupiter Temple, built in the Tarquinian times, must have been on the Etruscan style; but the remains on the Caffarelli height are not (Rosa, *Annali del Instituto*, 1865, p. 385). Gregorovius also was of opinion that they did not belong to the Capitoline (*Stadt Rom.*, B. iv., S. 442, Ann. 1877).

At p. 2 of the Handbook, Mr. Burn says that "the Servian walls were the only fortifications erected to protect Rome for more than 800 years, from the time of Servius down to that of Aurelian." But this fortification is immediately demolished by a statement taken from Strabo "that the absence of fortifications round Rome was to be accounted for by the native spirit of the Romans, which was to defend their walls by their men, and not their men by their walls;" which, it is added, is evidently full of meaning. I must confess that I fail to understand the meaning. A wall is a fortification, and Strabo, who does not usually talk absolute nonsense, says nothing about the absence of one (v. 3, p. 231); though he says that other fortifications were wanted. And I am of Becker's opinion (*Röm. Alterthümer*, 1^{er} Theil, S. 183) that Strabo's ethical reflection, instead of being full of meaning, is "etwas unüberlegt," seeing that just in Rome's heroic period walls were not despised.

It is said in the same page: "Of the earlier

Republican period of Roman history there are no monumental ruins;" and this is accounted for by the dislike of a Republican government to require forced labour.

The natural inference from this statement is that not only are there no ruins of that period, but also that no buildings ever existed capable of leaving ruins. Yet, at p. 57, we learn that the remains of a large ancient building, the Tabularium, "date from the republican times of Rome, and are almost the only relics of that era." Again, we are told, p. 39, that the original basement of the Temple of Castor is still to be seen. That temple was founded B.C. 494. To these remains, mentioned by Mr. Burn himself, may be added the foundations of the temples of Saturn and Concord, dedicated during the Republic. These were large buildings. A still larger one, that of Juno Moneta, about as large as the Capitoline, belongs to the same period; and others might be mentioned. These buildings must have required much labour, and doubtless it was forced labour. For how much soever the republican Romans may have disliked being compelled to labour themselves, they held in bondage a vast number of slaves to do their dirty and disagreeable work.

Mr. Burn does not think that the bas-reliefs on the marble slabs found in the Forum in 1872 are of much use in determining objects on it (p. 43 seq.). I must confess that I am of a different opinion. The temples of Concord and Saturn, and the Basilica Julia are unmistakable. It is also in the highest degree probable that the Curia Hostilia, the Janus Bifrons, and the Basilica Aemilia are represented, as I have endeavoured to show in the Preface before cited (p. xxix., seq.). And I am glad to find from Mr. Burn that Sig. Brizio, with whose opinion I was not previously acquainted, agrees with me about the Basilica Aemilia.

According to Mr. Burn, these slabs were not sculptured later than the first year of Hadrian, and commemorate a public benefaction of some emperor, probably Trajan or Hadrian. It would have been singular that Hadrian should commemorate such a benefaction in the very first year of his reign. But, in fact, Mr. Burn himself shows that it could not have been Hadrian. For he relates, at p. 91, on the authority of Spartianus, how it was in the *Forum of Trajan* that Hadrian burnt the list of his debtors.

Nor is it a more happy conjecture that Trajan is the emperor represented. The archaeologists cited by Mr. Burn rightly describe the temples on the Clivus as showing between them an arch of the Tabularium. Now, in the time of Trajan this arch would have been hidden by the temple of Vespasian. The temples shown in the relief are those of Saturn and Concord, and the gap between them was filled at a later epoch than the sculptures by the temple just mentioned. I am, therefore, of opinion that they were executed in the time of Augustus, or his successor, and that Augustus is the emperor represented.

I need notice only one more point about Trajan's Forum and column. The inscription on the base of the column states the intention of it thus: "ad declarandum quantae altitudinis mons et locus tan[tis operi]bus sit egestus." On this Mr. Burn observes (p. 86):

"There is no need to interpret this, as some writers have done, to mean that the ground on the spot where the column stands had previously been as high as the top of the column. Such an interpretation seems highly improbable. The view taken by Becker and Brocchi is more tenable, that the words allude to the cutting away of the Quirinal hill, which was steep and inaccessible before, but was sloped away to a point on the side of the hill as high as the top of the column. Brocchi's geological observations have made it almost certain that the ground has not been cut away to any great depth between the two hills."

On this I will observe that there is not merely a need, but a necessity, so to interpret the words of the inscription. *Egestus* does not mean "sloped away," but "carried away," or "out." And this interpretation is confirmed by Dion Cassius: *παρὰ τὴν τοῦ χαλκοῦ ἐκείνου ἀπειροῦ ἔτος, κατέσκαψε τοσοῦτον ὅσον ὁ κίων ἀνέλαξε* (lxviii. 16). It requires all the audacity of a Becker to misinterpret these two plain texts, and I should hardly have thought that anybody would venture to follow him. The erecting of a magnificent column merely to show that the Quirinal had been "sloped away" a few feet would have been a gross absurdity. Again, how does Mr. Burn construe the words "tantis operibus"? Surely they must mean Trajan's magnificent forum; for the sloping off a few feet of the Quirinal could hardly be characterised as "tanta opera," such great works. The ridge between the Capitoline and Quirinal was no doubt previously a steep one; but it was not inaccessible, there being a thoroughfare over it to the Porta Ratumena and Via Flaminia (see Parker, *Architectural History of Rome*, p. 84). As will presently be shown, the ridge might have been as high as the Piazza del Campidoglio, to which there is now an easy straight ascent on the western side. Geology does wonders nowadays, but here affords only almost certain proof, while the inscription gives one quite certain.

"The top of the column," says Mr. Burn, "is only six feet lower than the level of the Villa Aldobrandini on the top of the Quirinal, and two feet higher than the Piazza di Araceli. If, therefore, at any time the site of Trajan's forum was as high as the column, it must have formed a ridge between the Capitoline and Quirinal hills higher than the Capitoline and very nearly as high as the Quirinal."

The Piazza di Araceli is at the foot of the Capitoline, and how the column can be only two feet higher passes comprehension. I can only conjecture that Mr. Burn has confounded that Piazza with the Piazza del Campidoglio, which latter may agree with his statement. The Villa Aldobrandini is 130 feet high, the Church of Araceli 151 feet, the Quirinal being a lower hill than the Capitoline. Under these conditions, to prove that a ridge level with the top of the column could be higher than the Capitoline and only "nearly as high" as the Quirinal, seems not to me to come within the range of practical topography.

THOMAS HENRY DYER.

THE TUIHANTI.

Liverpool: April 11, 1885.

In his letter in the *ACADEMY* of April 11, my friend Mr. Howorth, I am glad to see, takes the same view of these people as I have done since the discovery of the altars naming them. As I was the first to give a reading of the inscriptions (January 30, 1884, before the Newcastle Society of Antiquaries), Mr. Howorth's ideas are the more valuable. In the *Archæologia Aeliæna* (vol. x., p. 155), and in a paper in the *Bulletin Epigraphique* (March, 1884, p. 151) I have distinctly stated that I considered the *Tuihanti* to be the same as the *Tubantii* or *Tubantes* named by Tacitus, Ptolemy, Nazarius, and Strabo. The points which Mr. Haverfield raises are, however, very interesting, and are such as to require some considerable amount of study before they can be properly answered.

W. THOMPSON WATKIN.

NOTES ON ART AND ARCHAEOLOGY.

MR. HAYNES WILLIAMS has painted for the Royal Academy a Spanish picture which will interest many of us. It is called "An Interruption to the Dance"; but contains no more of incident than is necessary for the natural grouping of several figures. The musician at

an informal little party—got up by some merry Spanish gentle-people one happy day about the year 1812—has broken one of the strings of his guitar, and some of the dancers press round him to watch him replace it. He is a middle-aged, grizzled, anxious man. The on-lookers are fair to see: one of them buxom and blonde, the others buxom and brunette. In the right hand distance an arch-looking girl—olive-skinned, dark-haired—is occupied with her love. To the left a table is charged with some frugal and elegant refreshment; oranges glow, and red wine sparkles in the glass vessel placed on the silver-white tablecloth. The picture—which must certainly be one of the most expressive thus far wrought by the artist—is painted in a light key. There is nothing in it darker than burnt umber, which stands—and with its surroundings stands excellently well—for the black hair of the richest coloured brunette. Mr. Haynes Williams is finishing for the Grosvenor Gallery a smaller picture with a very piquant theme, and already brilliant in effect. It represents a chapel near the Bull Ring, where picadors and matadors kneel to be sprinkled with holy water, for blessing and protection, ere they trust themselves to the doubtful mercies of the arena.

NEXT week Messrs. Sotheby, Wilkinson & Hodge will sell by auction the collection of engravings and etchings formed by the late Mr. W. B. Scott. The catalogue contains more than eight hundred numbers, and includes eighteen original drawings by William Blake, besides examples of every period and school of engraving from the fifteenth to the eighteenth centuries.

THE Delacroix Exhibition in Paris is the subject of articles in *L'Art* (April 1), and the current number of the *Gazette des Beaux-arts*. M. Eugène Véron is the author of the article in the former, and M. André Michel of that in the latter, which is illustrated by numerous facsimiles of the artist's sketches. The unpublished correspondence of the *pastelliste* De la Tour is the subject of a second and last article in the *Gazette*, by M. J.-J. Guiffrey, well and abundantly illustrated. In another article M. Paul Mantz treats the interesting French picture of the fifteenth century recently presented by M. Bancel to the Louvre. In his opinion it is wrongly attributed to Jehan Perréal, and its title of "Les Fiançailles de Charles VIII. et d'Anne de Bretagne" is equally erroneous.

THE first article in the *Zeitschrift für Bildende Kunst* is consecrated to a memoir of the late and much regretted young sculptor Carl Schlüter, by Max Lehns, illustrated by a portrait, a photograph of his elegant "Hirtknabe," and woodcuts of other of his works. A charming etching by Otto Seltzer, after a snowy landscape by August Fink, appears in the same number. The most important paper in the *Kunstgewerbeblatt* is by Alexander Schnütgen on Sifridus, a German goldsmith of the thirteenth century.

MESSRS. GOUPIE & Co. (Boussod, Valadon & Co.) will exhibit in their galleries in Bond Street, on Saturday next, the first series of M. Edouard Détaillé's drawings and sketches designed to illustrate *L'Armée française*, a work they have in progress. The first outlay on this publication, it is estimated, will exceed thirty thousand pounds. The book will be issued in sixteen parts, and in three forms—i.e., copies numbered 1 to 100 on Japanese paper, 2,400 frs. each; 101 to 300 on "papier de Hollande," 1,200 frs. each; and an ordinary edition on "papier vélin," at 800 frs. per copy.

THE Annual Exhibition of Ecclesiastical Art will take place as usual during the Church Congress which is to be held this year in the

diocese of Winchester, at Portsmouth (on Southsea Common), and from the historic wealth of the diocese it is expected that the loan collection will be more than usually interesting. Many of the leading church furnishers, embroiderers, silversmiths, and glass-painters will be represented, and educational works and appliances will also be included in the exhibition. The loans will embrace goldsmiths' and silversmiths' work, ancient and modern, and ecclesiastical metal-work in general, embroidery, needlework, tapestry, wood and ivory carving, ecclesiastical furniture, paintings, drawings, architectural designs for churches and schools, photographs, books, and MSS., and other objects of archaeological interest belonging to the churches of the diocese. The collection of disused communion plate is always a special feature of the exhibition. Contributors to the loan collection are requested to send particulars of any proposed exhibit to the manager of the exhibition, Mr. John Hart, 33 Southampton Street, Strand, W.C.

MR. MENDOZA, of King Street, St. James's, will open in his gallery, on Monday next, a small collection of selected pictures by English and Foreign artists, which will include Mr. S. E. Waller's "Twixt Love and Duty," and three important examples by the late Hans Makart.

THE costume ball of the Royal Institute of Painters in Water-colours is to be preceded by a "Masque of Painters," representing celebrated artists and contemporary eminent characters, embracing the period from Pericles to Sir Joshua Reynolds, divided into six groups, viz., Greece, arranged by Mr. Sacheverel Coke; Italy, by Mr. Walter Crane; Germany, by Messrs. J. D. Linton and W. Dendy Sadler; France and Spain, by Mr. R. Caton Woodville; Holland, by Messrs. E. A. Abbey and T. Walter Wilson; England, by Messrs. Seymour Lucas and Chas. Green. The whole will be described in verses written by Mr. Edmund W. Gosse and spoken by Mr. J. Forbes Robertson as chorus.

THE STAGE.

NOW that Dr. Westland Marston's new comedy, full of literary excellence and delicate characterisation, has been removed from the play-bills of the Vaudeville, there is little to chronicle but a succession of revivals. There is a revival at the Princess's, a revival is spoken of at the Haymarket, and there are already two revivals at the St. James's. Not one of them demands many words. The "Junius" of the late Lord Lytton had but a short career in Oxford Street, and we shall be amused to know if its author's son, who is skilled in chivalrous defence though scarcely in as chivalrous attack, will maintain that the failure is due to a plentiful omission of supper to the Higher Criticism. At the St. James's, where it was made manifest that very peculiar ability indeed is now-a-days required to make of "As You Like It" a play as welcome on the stage as in the study, the "Queen's Shilling" has been revived, and likewise "A Quiet Rubber." Thus, Mr. and Mrs. Kendal and Mr. Hare are provided with parts in which they are beheld advantageously, and more than one agreeable person who appeared in the Shaksperian comedy is no more seen. At the Haymarket, where the really excellent performance of "Masks and Faces" is not having a long run, it is proposed by Mr. Bancroft, who has never failed to be prudent, to revive "Ours." "Ours" is not only an engaging comedy of manners, it is not only a comedy by T. W. Robertson, it is a comedy in which the note of Patriotism, sometimes almost as attractive to humanity as even the note of Love, is struck with a firm touch. It is immensely apropos, and we foresee that it will be performed with the utmost prosperity in the dark shadow of these days.

UNDER the auspices of the Browning Society and the New Shakspeare Society performances of "A Blot in the Scutcheon" and of the "Comedy of Errors" will be given at St. George's Hall, on May 2, by the members of the Irving Dramatic Club. Preliminary performances of both pieces will be given for a charitable purpose on Thursday, April 30, at the same place.

MUSIC.

RECENT MUSICAL PUBLICATIONS.

Johann Sebastian Bach. By Philipp Spitta, translated by Clara Bell, and J. A. Fuller Maitland. Vol. 3. (Novello, Ewer, & Co.) The first and second volumes of this important publication have been noticed in these columns. It only remains for us to say a few words about the contents of this third and last volume. It commences with an account of the disputes between Bach and J. A. Ernesti, the new rector (1735) of the Thomasschule; each in trying to show his authority somewhat exceeded it. Spitta detects in this quarrel; the beginning of the division which sprang up between music and learning in Germany. In chapter ii. there is an elaborate account of the great Mass in B minor. Bach was a sturdy Protestant, but the form of worship in the principal churches of Leipzig remained nearly allied to that of the Catholics. Detached portions of the Mass were performed at different times in the churches of St. Nicholas and St. Thomas, during Bach's life-time. Herr Spitta, who waxes eloquent in writing about this work, declares that, if all others were lost, it "would witness to the artist's greatness with the weight of a divine revelation." The list of the works produced by the indefatigable cantor during the last fifteen years of his life is of the highest interest, for, besides the Mass, it includes the English Suites, the Partitas, the second part of the Wohltemperirte Clavier, the concertos for one or more claviars, and some of the great organ preludes and fugues. Bach frequently made musical excursions. The two most important, however, were the visit to Dresden in 1717, where he met with the French organist Marchand, and the famous visits to Potsdam and Berlin, of which latter we have a full account in this volume. The great musician, the bicentenary of whose birth has just been celebrated with pomp in England and Germany, died in 1750, and was buried in St. Thomas's Churchyard, Leipzig, but the exact spot cannot now be determined. His second wife died two years later in an almshouse, and the place of her burial is also unknown. Bach lived and worked for more than a quarter of a century in Leipzig, and yet he seems to have been forgotten as soon as the breath was out of his body. The volume includes an Appendix containing much valuable matter, and that most useful part of a big book, an Index. The translation is good: we note this with pleasure, as formerly we had a little fault to find. Messrs. Novello & Co. deserve the thanks of musicians for this English version of a work full of patient research, interesting detail and valuable criticism.

History of Pianoforte Music. By J. C. Fillmore. Edited by Ridley Prentice. (Sonenschein.) This little book contains not only notices of the music of the great musicians, but also sketches of their lives. These sketches are necessarily brief, and, as a rule, exact. The dates of Weber's and of Schubert's death and of Rheinberger's birth are, however, incorrect. The author, an American, wrote for Americans; but Mr. Prentice, knowing of no work covering exactly the same ground, is anxious that English musicians should become acquainted with it. There are interesting descriptions of the clavichord and

the harpsichord, of the development of music, and of the great eras of pianoforte music. Mr. Fillmore is quite right when he lays stress on the emotional character of Beethoven's music, and also when he tells us that the Bonn master "took his art seriously"; but in so doing he discovers that he is becoming unfair to Haydn and Mozart—to say nothing of Bach and Handel—and on p. 68 he says—"Not indeed that the music of either Haydn or Mozart is frivolous or shallow; far from it." *Qui s'excuse, s'accuse.* Again, composers have many moods. The author speaks of Beethoven with "bleeding hands and lacerated knees" climbing mountain steeps, and of Schubert "singing and making melody with the spontaneity and ecstatic joy of a bird in June." But Beethoven had moments of ecstatic joy, and Schubert was often a mournful nightingale. What does Mr. Fillmore mean by saying that Chopin "drew a large part of his inspiration from Bach"? Mendelssohn and Schumann, yes; but scarcely Chopin. Speaking of Bach reminds us of an extraordinary statement on p. 38 to the effect that "the three movements of Bach's concertos are all in the same key." Mr. R. Prentice has wisely contributed a notice of "our beloved Sterndale Bennett" omitted by the author. He might also have ventured, we think, to add M^{me}. Schumann's name to the list of living pianists of note.

Dictionary of Music and Musicians. Part XX. Edited by Sir George Grove, D.C.L. (Macmillan.) This part brings us into the letter V; so the work is nearly ended. We may, however, expect a long appendix, as many important names have been omitted. The present part contains some very interesting articles, as, for example, "Tonic Sol-fa," "Tuning," "Variations," and "Verdi." The writer of the one on Tonal Fugue tells us that the great masters never wrote fugues, merely "dry exhibitions of learning and ingenuity." In our opinion, however, a few of Bach's fugues, Mozart's fugue for strings in C minor, and Beethoven's at the end of op. 106 are very clever, but very dry. Under the name "Tomasi" notices are given of Luigi Tomasini, the celebrated violinist of Prince Esterhazy, and of his two sons Luigi and Anton. The article is signed C. F. P., the initials of the writer of the great Life of Haydn. If the accounts of the two sons, Luigi and Anton, in the Dictionary be compared with the account of the one son, Luigi Anton, in the Biography, it will be difficult to understand how both can be from the same pen: they are hopelessly contradictory. The article "Variations" bears the well-known signature C. H. H. P. It is most ably written. It occupies about 27 columns, but nevertheless seems short. There is one statement in it about which we would say a word. In Kuhnau's Suite in E minor, the Courante is a complete variation of the preceding Allemande, and this is spoken of as "a curious and unusual experiment." But Spitta, in his life of Bach, tells us that Suite composers before Bach were in the habit of "working out the Courante on the lines of the Allemande." In Bach there are traces of this, and still more so in Handel. The Courante in the G minor Suite of the Second Collection is really a variation of the preceding Allemande. We think Bach's *Sarabanda con Partite* in C major, with its *basso ostinato*, its melodic, and its structural treatment, deserved notice in preference to the theme and variations in A minor. Surely too much is made of Beethoven's playing off his Concerto in C in C sharp in the article "Transposition"; besides, in the preceding page under article "Transposing Instruments," such a change of key is spoken of as a simple matter. Under "Tutti," Mozart's ninth Concerto in E flat might have been mentioned. In that work Mozart introduces the piano

already in the second bar, quite an exception to the long *tutti*s with which his other concertos commence. Of Berlioz's opera "Les Troyens," we are told that the first part is in MS., but the second published in pianoforte score. According to Pougin, however, Choudens has published both parts in vocal score. There is some mistake in the date of birth of the popular composer Tosti. He is sent to school at the age of thirty-one, and is mentioned as "the young pupil." The article "Verdi" is particularly interesting; part of it is the composer's own narrative. At the close the writer of the article, G. M., tells us how Wagner failed and how Verdi succeeded. The one aimed high, the other low. For our part we prefer Wagner's "failures" to Verdi's good fortunes.

Richard Wagner. Par Paul Lindau. Traduit en Français par J. Weber. (Paris: Hinrichsen et Cie.) This book is a collection of articles written for various newspapers by Herr P. Lindau, the well-known dramatic critic. The first one, on the production of "Tannhäuser" at Paris in 1861, is exceedingly interesting. The writer gives a clear and apparently impartial account of the failure of the opera. According to him the real cause of the *fiasco* was "la transplantation d'une plante germanique sur le sol gaulois." The descriptions of the performances of Wagner's later works at Bayreuth and at Berlin are lively and amusing. The translation into French is very good. The opinions expressed by M. Lindau must be received with caution. He finds much to admire in Wagner, but longs for a "joyeux arrangeur" to cut down the four sections of the "Ring des Nibelungen" and turn them into one reasonable opera. If Mr. Lindau could find anyone willing to undertake this task, that individual might as well be commissioned to reduce to ordinary compass the choral symphony, and cut out some of the "longueurs" from Beethoven's last quartets. J. S. SHEDLOCK.

MUSIC NOTES.

HERR H. FRANKE announces the eleventh season of the Richter Concerts. There will be, as usual, nine concerts: the first on April 27. Six of Beethoven's symphonies are promised; and besides, many standard classical works, and some important Wagner excerpts. The scheme does not as yet present much in the way of novelty: only an Overture by Mr. E. d'Albert, Liszt's Fifth Rhapsodie, and two numbers from the composer's "Christus" are announced. English music will be represented by Mr. C. V. Stanford's "Elegiac Ode," which will be heard for the first time in London. During the coming week the Richter orchestra will appear at Nottingham, Liverpool, Leeds, Manchester, Sheffield and Oxford. The expenses connected with such an undertaking must be heavy, and therefore it is to be hoped that Herr Richter will everywhere be able to command the success which he deserves.

THE Bicentenary Handel Festival will be held at the Crystal Palace on June 22, 24, and 26, the general rehearsal taking place on the 19th. The principal solo vocalists announced are Mesdames Albani and Valleria, Patey and Trebelli, and Messrs. Lloyd, Maas, Santley and Foli. The orchestra and chorus will number about 4,000, and this musical army will have as its commander-in-chief Mr. A. Manns. The "Messiah" will be given on the Monday, and "Israel" on the Friday. For Wednesday, the "Selection" day, we are promised a Double Concerto, discovered by Mr. Rockstro among the Handel autographs at Buckingham Palace. A second novelty is a Sonata for violin. We are glad to note that some works are mentioned to be given "without additions." We sincerely hope that, as far as possible, Mr. Manns will, in all the works performed, stick to Handel's text.

THEATRES.

ADELPHI THEATRE.

Sole Proprietors and Managers, Messrs. A. & S. GAYL.
Every evening, at 7.40, a new and original Drama by GEORGE R. SMIS,
entitled
THE LAST CHANCE.
Messrs. C. Warner, J. Fernandez, Beveridge, Glenner, Gordon, Wards,
Howard, Shore; Mesdames L. Moodie, M. Rorke, Leigh, Lyons, Covey,
Carter, Harlowe, Rogers, &c.
Preceded, at 7.15, by BORROWED PLUMES.

AVENUE THEATRE.

Under the direction of Miss VIOLET MELNOTTE.
TO-NIGHT, new Farceical Tragedy,
A REIGN OF TERROR,
by MARK MELFORD.

COURT THEATRE.

Lessee and Managers, Mr. JOHN CLATTON and Mr. ARTHUR CECIL.
Every evening, at 8.45, THE MAGISTRATE,
an original Farceical Play, in three acts, by A. W. FINERO.
Preceded by TWENTY MINUTES UNDER AN UMBRELLA.
Mr. H. Reeves-Smith and Miss Norrey.

DRURY LANE THEATRE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.
CARL ROSA OPERA COMPANY.
TO-NIGHT, (April 18), "Lily of Killarney;" Madame Georgina Burns and
Mr. Ben Davies. Monday, "Faust;" Madame Georgina Burns and Mr.
Joseph Maas. Tuesday, "Nadeshda;" Madame Alwina Valleria and Mr.
Barton M'Quinn. Wednesday, "Carmen;" Madame Marie Rose and Mr.
B. Davies. Conductors, Mr. Alberto Handegger and Mr. E. Goossens.

EMPIRE THEATRE.

Every evening, at 8.30, LADY OF THE LOCKET.
Messrs. J. L. Shino, C. Hayden Coffin, H. M. Gifford, C. Ryley, H. Evers-
field, and Henry Bracy; Mesdames Florence St. John, Susie Vaughan,
Lesley Bell, Agnes Barnett, and Edith Brandon.
Preceded, at 7.45, by
TEN MINUTES FOR REFRESHMENT.

GLOBE THEATRE.

Sole Lessee and Manager, Mr. CHARLES H. HAWTREY.
Every evening, at 9, THE PRIVATE SECRETARY.
Preceded, at 8, by a Drama, in one act, entitled
A BAD PEN.
Business Manager, Mr. E. F. BRADLEY.

GRAND THEATRE,

ISLINGTON.
Lessee and Manager, Mr. CHARLES WILMOT.
TO-NIGHT, at 8.30, production of a new Drama, by Sir RANDAL
ROBERTS, entitled A DANGEROUS GAME,
in which Sir Randal Roberts and Mr. J. H. Clydes will appear. The
Children's Birthday Chorus composed expressly for this Drama by Lady
Arthur Hill.
Preceded, at 7.30, by A QUIET FAMILY.

OLYMPIC THEATRE.

Lessee, Mrs. A. CONOVER.
Under the Direction of Mr. EDGEE C. STAFFORD.
TO-NIGHT (April 18), at 8.30, will be produced, for the first time in
London, a new Play, from Ouida's "Puck," entitled
HEARTLESS,
in which Messrs. Henry Alleyne, P. Lynda, J. Nelson, E. Girardot, A. B.
Tapping, and Kyrie Bell; Mesdames Eva Sothern, C. Mead, E. Miller,
and Florence Wade will appear.
Preceded, at 8, by a Farce.

OPERA COMIQUE THEATRE.

Sole Lessee and Manager, Mr. DAVID JAMES.
Every evening, at 8.30, new farceical comedy called
THE EXCURSION THAIN,
Messrs. David James, E. W. Gardiner, W. Lestock, L. Corcoran, W. R.
Baird, & Herbert, C. Rayne, G. A. Smiler and F. W. Irish; Mesdames Lucy
Buckton, R. Erskine, H. Forsyth, K. Robertson, and Cicely Richards.
Preceded, at 7.30, by SWEETHEART, GOOD-BYE.

PRINCE'S THEATRE.

Sole Proprietor and Manager, Mr. EDGAR BRUCE.
Under the direction of Mr. ARNET.
This evening, at 8.15,
PERIL.
Messrs. Coglian, H. Beerbohm-Tee, Everill, Carne, Crisp, Weathersby,
Grafton, and Thornbury; Mesdames Arthur Stirling, Annie Rose, Helena
Dacre, and Langtry.

PRINCESS'S THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.
Every evening, at 7.30, THE SILVER KING,
by HENRY A. JONES and HENRY HERMAN. Produced under the Sole
Direction of Mr. WILSON BARRETT.
Business Manager, Mr. J. H. COBBE.

ROYALTY THEATRE.

Sole Lessee and Manager, Miss KATE HANLEY.
This evening, at 8.30, new comic Opera,
FRANCOIS THE RADICAL.

STRAND THEATRE.

Sole Lessee and Manager, Mrs. SWANBOROUGH.
Every evening, at 8, a Musical, Farceical, Romantic Comedy, in three
acts, entitled
GOOD LUCK,
in which Miss JENNIE LEE will appear, with songs and dances.
Preceded, at 7.30, by PEACH AT ANY PRICE.

VAUDEVILLE THEATRE.

Sole Lessee and Manager, Mr. THOMAS THORNE.
Every evening, at 8, a new and original Farceical Comedy, by HENRY
J. BYRON, entitled
OPEN HOUSE,
in which Messrs. Thomas Thorne, Yorkie Stephens, J. R. Crawford, J.
Whitman, and William Farrer; Mesdames Clay Grahame, Kate Phillips,
Cavalier, and Caniluge, will appear.

FISHER'S GLADSTONE BAG.

CATALOGUES POST-FREE.

S. FISHER, 188, STRAND.

Gold Medals: Paris, 1878; Calcutta, 1884.

FRY'S COCOA EXTRACT

IN PACKETS AND TINS.

GUARANTEED PERFECTLY PURE COCOA ONLY.

"If properly prepared, there is no nicer or more wholesome preparation of Cocoa."—Dr. HASSALL.
"Strictly pure; well manufactured in every way."—W. W. STODDART, F.I.C., F.C.S., City Analyst.
"Pure Cocoa, a portion of oil extracted."—CHARLES A. CAMERON, M.D., F.R.C.S.I., Analyst for Dublin.

Try also FRY'S CARACAS COCOA.—"A delicious preparation."

NINETEEN PRIZE MEDALS awarded to the Firm.

PEARS' SOAP.

PURE, FRAGRANT, REFRESHING.

SIR ERASMUS WILSON, late President of the College of
Surgeons of England, writes :—"PEARS' SOAP is of the nicest
and most careful manufacture and the most refreshing and agreeable
of balms for the skin."

PHENIX FIRE OFFICE, LOMBARD STREET
and CHANCERY CROSS, LONDON.—Established 1783.

Insurance against Loss by Fire and Lightning effected in all parts of the
world.
Loss claims arranged with promptitude and liberality.
WILLIAM C. MACDONALD, } Joint Secretaries.
FRANCIS D. MACDONALD, }

FURNISH your HOUSES or APARTMENTS
THROUGHOUT

MOEDER'S HIRE SYSTEM.

The original, best, and most liberal.
FOUNDED A.D. 1868.
Cash prices. No extra charge for time given.
Illustrated Price Catalogue, with full particulars of terms, post-free.
F. MOEDER,
248, 249, 250, Tottenham-court-road, and 19, 20, and 21, Moirwell-street, W.
Established 1862.

To H.R.H. the PRINCE of WALES.

BRAND & CO.'S OWN SAUCE,
SOUPS, PRESERVED PROVISIONS, and
POTTED MEATS & YORK & GAME PIES.
Also
ESSENCE OF BEEF, BEEF TEA,
TURTLE SOUP, and JELLY, and other
SPECIALITIES for INVALIDS.

CAUTION—BEWARE of IMITATIONS.

SOLE ADDRESS—
11, LITTLE STANHOPE STREET,
MAYFAIR, W.

ESTABLISHED 1861.

BIRKBECK BANK,

Southampton-buildings, Chancery-lane.
THREE per CENT. INTEREST allowed on DEPOSITS, repayable on
demand.
TWO per CENT. INTEREST on CURRENT ACCOUNTS calculated of
the minimum monthly balances, when not drawn below £50.
The Bank undertakes for its customers, free of charge, the custody of
Deeds, Writings, and other Securities and Valuables; the collection of Bills
of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks,
Shares and Annuities.
Letters of credit and Circular Notes issued.
The BIRKBECK ALMANACK, with full particulars, post-free, on
application.
FRANCIS RIVERS-CROFT, Manager.

105,000 ACCIDENTS

FOR WHICH
TWO MILLIONS
HAVE BEEN PAID AS
COMPENSATION
BY THE

RAILWAY PASSENGERS' ASSURANCE COMPANY,
64, CORNHILL.

ACCIDENTS OF ALL KINDS.

Paid-up and Invested Funds, £260,000. Premium Income, £235,000.
CHAIRMAN HARVEY M. FARQUHAR, Esq.
Apply to the Clerks at the Railway Stations, the Local Agents, or
WEST-END OFFICE—8, GRAND HOTEL BUILDINGS, CHANCERY CROSS,
or at the
HEAD OFFICE—64, CORNHILL, LONDON, E.C.
WILLIAM J. VIAN, Secretary.

ALEXANDER & SHEPHEARD
PRINTERS OFBooks, Pamphlets, Magazines, Newspapers, and
Periodicals.Catalogues, Posters, Price Currents, Circulars,
Notices, and all General Commercial Work.

Parliamentary, Law, and General Printing.

Contracts entered into with Public Companies,
Bankers, Insurance Offices, Auctioneers,
Manufacturers, Merchants and Traders, &c.PRINTING WORKS.
LONSDALE BUILDINGS, 27, CHANCERY LANE
(OPPOSITE THE CHANCERY LANE POST-OFFICE).GOLD PEN,
WITH DIAMOND POINT.Anti-corrosive—Flexible—Durable—Adapting itself
to any Handwriting.

Price 6d. each; post-free, 7d.

With White Metal Pocket-Holder, complete 1s.

Or, with Mordan's Best Silver Pocket-Holder—

Fluted Pattern, complete 5s. 6d.

Engine-turned Pattern, complete 6s. 6d.

Fluted Pattern, Telescopic 10s. 6d.

Other Patterns in great variety.

ALEXANDER & SHEPHEARD,
27, CHANCERY LANE, LONDON.

WARD & DOWNEY'S NEW LIST.

STEPNIAK'S NEW AND IMPORTANT WORK.

RUSSIA UNDER the TZARS. By Stepniaik.

Author of "Underground Russia." Rendered into English by WILLIAM WESTALL, Author of "Red Rivington," &c. 2 vols., crown 8vo.

The Times says:—"The world is grateful to writers like Stepniaik, who, from without, possess and use better means of studying the present and future of their country than most Russians who stay at home. Stepniaik states facts."

Printed in a brown ink on Dutch hand-made paper, rough edges, gilt top, illuminated vellum cover.

SONGS from the NOVELISTS from ELIZABETH to VICTORIA. Edited, and with Introduction and Notes, by W. DAVENPORT ADAMS, Author of the "Dictionary of English Literature." Fcap. 4to.

COURT LIFE BELOW STAIRS; or, London under the Last Georges. By J. FITZGERALD MOLLOY. A New Edition. Crown 8vo, 6s. [This day.]

"The reigns of George III. and George IV. are no less interesting and instructive than those of George I. and George II. Mr. Molloy's style is bright and fluent, picturesque and animated, and he tells his stories with unquestionable skill and vivacity."—*Athenaeum*.

NEW NOVELS AT EVERY LIBRARY.

A MAIDEN ALL FORLORN. By the AUTHOR of "PHYLIS," "LOIS, LORD BERESFORD," &c. 3 vols. [Next week.]

LIL LORIMER. By Theo Gift, Author of "A Matter-of-Fact Girl," &c. 3 vols.

"A romantic novel, full of sunshine and the bright life usually associated with blue skies overhead, for the plot is laid in a South American city. All men, and many women too, will like and sympathize with the youthful Lil Hardy who suffers and is strong in her love and duty."—*Daily Telegraph*.

"There is plenty of incident and really charming descriptive writing in 'Lil Lorimer.'"—*Society*.

"With all the good work she has executed before in our minds, we can conscientiously say it pales before her present book, which is as good in its way as 'Middlemarch.'"—*Whitehall Review*.

SOME STAINED PAGES: a Story of Life.

By the AUTHOR of "THE NEW MISTRESS," &c. 3 vols.

"One of the most readable novels of the present season."—*John Bull*.

"Related with feeling and touches of subtle humour."—*Morning Post*.

"Told with much spirit and feeling. It is a tale of natural incident, conducted on familiar lines of every-day experience, and its very truthfulness in these respects gives it a special attractiveness."—*Athenaeum*.

WARD & DOWNEY, 12, York-street, Covent-garden.

SWAN SONNENSCHN & CO.

NEW DUTCH NOVEL. ANNA: The Professor's Daughter.

By MARIE DAAL.

"This is a charming Dutch novel, faithfully translated by Colonel Charles Muller. The aim of the author is to advocate the emancipation of women and the protection of dumb animals.... The reader cannot fail to be interested in it, and in the graphic descriptions of Dutch life and manners with which the author intersperses her admirable tale."—*Literary World*.

"A good many people have spoken highly of 'Anna,'.... and it certainly deserves high praise."—*Figaro*.

THE RUSSIAN ADVANCE ON HERAT.

SECOND EDITION.

RECONNOITRING CENTRAL ASIA.

By CHARLES MARVIN.

With Map and numerous Illustrations, 7s. 6d.

SECOND EDITION, This Day.

Exploits of Burnaby, O'Donovan, Allikanoff, Valentine Baker, Vambury, and other Central Asian Explorers.

"A book of extreme interest."—*Standard*.

Fifth Thousand. One Shilling. Sold Everywhere.

FOREWARNED!

By E. M. ABDY-WILLIAMS,

Author of "Two Its," "For His Friend," &c.

"If there be any reader who can take it up at the beginning of the evening and go to bed before the terrible Forewarning has been realised, fiction is not for them."—*Pall Mall Gazette*.

"Nervous people should not read it at midnight."—*Liverpool Mercury*.

"Enough to tickle the most insatiable palate."—*Glasgow Herald*.

"An illustration of the better effect a novelist may obtain by concentrating the powers upon a story in one volume."—*Queen*.

"Highly sensational,.... after the manner of Hugo Conway's stories, but better written."—*Literary World*.

THE MARCH of the STRIKERS.

By JOHN A. BEVAN, M.D.

One Shilling.

"Dr. Bevan can thrill the sense of strong sympathy with almost the pathos of Hood."—*Perthshire Advertiser*.

"A powerful story."—*Society*.

"Deserves to be widely read."—*Schoolmaster*.

"A dramatized version would find immediate favour, while the Fight between the strikers and the Troops would bring the house down."—*Knowledge*.

SWAN SONNENSCHN & Co., Paternoster-square.

This month, in demy 8vo, cloth, price 15s.

PROLEGOMENA

TO THE

HISTORY OF ISRAEL.

By JULIUS WELLHAUSEN, Ph.D.,

Professor of Oriental Languages, University of Marburg.

Translated under the Author's supervision, with Preface

By Prof. W. ROBERTSON SMITH, LL.D.

Just ready, in crown 8vo, cloth, price 7s. 6d.

PROPERTIES OF MATTER.

By P. G. TAIT, M.A., Sec.R.S.E.,

Formerly Fellow of St. Peter's College, Cambridge, Professor of Natural Philosophy in the University of Edinburgh.

CONTENTS: Introductory—Some Hypotheses as to the Ultimate Structure of Matter—Examples of Terms in Common Use as applied to Matter—Time and Space—Impenetrability, Porosity, Divisibility—Inertia, Mobility, Centrifugal Force—Gravitation—Preliminary to Deformability and Elasticity—Compressibility of Gases and Vapours—Compression of Liquids—Compressibility and Rigidity of Solids—Cohesion and Capillarity—Diffusion, Osmosis, Transpiration, Viscosity, &c.—Aggregation of Particles.

Now ready, in crown 8vo, cloth, price 6s.

MUSICAL HISTORY.

WITH A ROLL OF THE

NAMES OF MUSICIANS,

AND THE

TIMES AND PLACES OF THEIR BIRTHS AND DEATHS.

By Sir G. A. MACFARREN, Mus. Doc., Professor of Music, University of Cambridge.

Now ready, in crown 8vo, cloth, price 10s. 6d.

SKETCHES IN SPAIN,

FROM

NATURE, ART, AND LIFE.

By JOHN LOMAS.

"This is far the best book of tourist travel in Spain which we have read for many a day. It is one which every lover of art, and especially of architecture, should take as a companion in a tour in Spain."—*Academy*.

Fourth Edition, illustrated with Maps and Plans, price 6s.

SOUTH OF FRANCE (The),

East Half, including the Valleys of the Rhone, Drôme, and Durance; the Baths of Vichy, Royat, Aix, Mont-Dore, and Bourboule; the whole of the Riviera from Cette to Leghorn, with the Island Towns of Turin, Bologna, Parma, Florence, and Pisa; and the Passes between France and Italy.

By C. B. BLACK.

BLACK'S GENERAL ATLAS OF THE WORLD.

In imperial folio, half-morocco, price 63s.

NEW EDITION, 1884.

EDINBURGH: ADAM & CHARLES BLACK.

F. V. WHITE & CO'S NEW BOOKS.

LADY CONSTANCE HOWARD'S NEW WORK.

Immediately, in 1 vol., crown 8vo.

ETIQUETTE:

What to do, and How to do it.

By the Author of "Sweetheart and Wife," "Mollie Darling," "Only a Village Maiden," "Mated with a Clown," &c.

The Popular Novels at all Libraries.

UNDER the LASH. By Mrs.

HOUSTON, Author of "Recommended to Mercy," "Sink or Swim," "Barbara's Warning," &c.

A MORGANATIC MARRIAGE.

By MARIE CONNOR, Author of "Beauty's Queen," &c.

SECOND EDITION OF

THE MATCH of the SEASON. By

Mrs. ALEXANDER FRASER, Author of "A Fatal Passion," "A Professional Beauty," "A Fashionable Marriage," "Guardian and Lover," &c.

"A large number of so-called 'superior' people's feel, even if they do not confess it, a real relief when they alight on a tale full of human interest; the book is so full of life and vigour, and told without pretension, as is 'The Match of the Season.'... The fortunes of most of the characters will be followed with anxiety. With no very complicated plot, the tale pursues a far from uneventful course. Unforeseen incidents present themselves in sufficient number to maintain until the close the interest that is excited by the opening pages.... It treats largely of society's doings at home and abroad; these are sketched with the fidelity of one who has seen much and observed keenly. During her married life the heroine redeems the frivolity of her early youth, and her patient endurance of wrong, in obedience to a sense of duty, accords with the pure tone of the whole book. It is rich in striking contrasts of light and shade, and cannot fail to recommend itself to a large circle of readers."—*Morning Post*.

"It is a smartly written, vivacious book, that will attract a large circle of readers, and will prove remarkably interesting to those who like plenty of sentiment with a good spice of sensation.... The sufferings and misadventures of the hero and heroine are told with a good deal of spirit and picturesqueness.... As we have said, the story is vivacious and full of sentiment and action."—*Aberdeen Journal*.

SECOND EDITION OF

A DEAD PAST. By Mrs. Lovett

CAMERON, Author of "A North Country Maid," "Deceivers Ever," "Juliet's Guardian," &c.

"There is power in 'A Dead Past.' Mrs. Lovett Cameron always exhibits power.... Kitten, and her father, the eccentric old naturalist, are well drawn."—*Academy*.

"Amongst the personages in the story, Sir Roy Grantley and his sister Felicia, the gossiping Mrs. Talbot and her daughter Gertrude, and Edgar Rakins are well drawn, and add greatly to the interest of a cleverly conceived and well-worked-out plot."—*John Bull*.

"We have few better lady novelists in the present day than Mrs. Cameron, and it is always a pleasure to read any book of hers. 'A Dead Past' is a most pathetic story of every-day life, placed in a setting of delicate tracery, which calls for the warmest admiration. The book opens strongly with a parting between lovers who enchain the reader's interest and attention at once.... Such books as this make a good deal of good, for they teach life lessons which only a rich experience and a large heart ever afford to anyone, and Mrs. Cameron has drawn unsparringly from both."—*Whitehall Review*.

"Is an exciting and well-written story, which is likely to become one of the most popular novels of the season."—*Morning Post*.

"In 'A Dead Past' Mrs. Cameron has written not only an extremely clever study of character, but a novel of real power. That is testified by the fact that a second edition of it is now published, and for it we can predict a sale as rapid as the first. The plot is treated with the freshness and vigour that never fail to bring popularity.... The story is told with much grace of style and insight into human character. The author excels as less in power of description, and some of the passages of that nature will command universal admiration.... Kitten Laybourne is a charming character sketch. Mrs. Cameron draws her with a dainty pen, and the reader follows her through all her undeserved suffering and pathetic fate with a feeling of unfeigned sorrow. The second, Roy Grantley, his sister Margaret, and Mrs. Talbot, are all true to the life—as, indeed, may be said of the majority of the characters in this book.... 'A Dead Past' is a true study of the lights and shades of human life and character, and will certainly not diminish the reputation Mrs. Cameron has made by her previous works."—*Aberdeen Journal*.

KATE VALLIANT. By Annie

THOMAS (Mrs. FENDER CUDLIP), Author of "Denis Donee," "Jennifer," "Allerton Towers," &c.

NEW BOOK OF POEMS.—Now ready, in 1 vol., cloth, gilt edges. CAMILLA and GERTRUDE, and other Poems. By FLORENCE H. HAYLHAI.

At all Booksellers' and Bookstalls.

Paper Wrapper, in each

POPULAR NEW AND ORIGINAL TALE.

THE LODGE by the SEA. By

Mrs. LOVETT CAMERON.

RING and CORONET: a Story of

Circus Life. By "ARENA." (New Edition.)

A FASHIONABLE MARRIAGE.

By Mrs. ALEXANDER FRASER. (New Edition.)

In picture boards, 2s. each.—NEW EDITIONS.

CAUGHT in a SNARE. By Mrs.

HOUSTON.

FRIENDS and LOVERS. By

ANNIE THOMAS (Mrs. FENDER CUDLIP).

MOLLIE DARLING. By Lady

CONSTANCE HOWARD, Author of "Sweetheart and Wife," &c.

THE ROOT of ALL EVIL. By

FLORENCE MARRYAT.

In 1 vol., cloth, 3s. 6d. each.—NEW EDITIONS.

UNDER the LILIES and ROSES.

By FLORENCE MARRYAT.

NOT EASILY JEALOUS. By Ida

DUFFUS HARDY, Author of "The Love that he Passed By," "Love Honour, and all that," &c.

A NORTH COUNTRY MAID. By

Mrs. LOVETT CAMERON.

POISONED ARROWS. By Jean

MIDDLEMASS.

F. V. WHITE & Co., 31, Southampton-street, Strand.